

THE ATHENÆUM

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LONDON, SATURDAY, APRIL 1, 1848.

No. 1066.

PRICE
FOURPENCE
Stamped Edition, 5s.

For the convenience of Subscribers residing in remote places, the weekly numbers are retained in Monthly Parts, stitched in a wrapper, and forwarded with the Magazines. Subscriptions for the Stamped Edition for the Continent, for not less than Three Months, and in advance, are received by M. BAUDRY, 3, Quai Malaquais, Paris, or at the Publishing Office, 14, Wellington-street North, Strand, London. For France and other Countries not requiring the postage to be paid in London, 28fr. or 11. 2s. the year. To other Countries, the postage in addition.

ROYAL ACADEMY OF ARTS, TRAFALGAR-SQUARE. NOTICE TO ARTISTS.

ALL Works of PAINTING, SCULPTURE, or ARCHITECTURE, intended for the ensuing EXHIBITION at the ROYAL ACADEMY, must be sent in on MONDAY, the 10th, or by six o'clock in the Evening of TUESDAY, the 11th, at the latest, after which time no Work can possibly be received, and no Works which may have already been publicly exhibited. The other Regulations necessary to be observed may be obtained at the Royal Academy.

JOHN PRESCOTT KNIGHT, R.A., Sec. Every possible care will be taken of Works sent for exhibition; but the Royal Academy will not hold itself accountable in any case of injury or loss, nor can it undertake to pay the carriage of any package which may be forwarded by carriers. The prices of Works to be disposed of may be communicated to the Secretary.

ART-UNION of LONDON and the BOARD of TRADE.—Members of the Society and Artists may obtain a copy of the Correspondence with the Board of Trade, relative to the proposed interference with the Society's plan, on application at the Office.
GEORGE GOWLIN, } Hon. Secs.
LEWIS POOCK, }

Trafalgar-square, March 31, 1848.

EXHIBITION of BRITISH MANUFACTURES at the SOCIETY of ARTS, John-street, Adelphi. The public will be happy to supply any of the Works of Art in the present Exhibition upon receiving an order stating the number in the Society's Catalogue which refers to the Article desired.—Admission, 1s. Tickets may be had of the Secretary, Joseph Candall, Fine-Art Publisher, 12, Old Bond-street.

HORTICULTURAL SOCIETY of LONDON. Notice is hereby given, that the EXHIBITIONS of FLOWERS and FRUIT, in the Society's Garden, in the present season, will take place on the following days, viz.: Saturday, May 1st; Sunday, May 2nd; Monday, May 3rd; and Tuesday, May 4th. The day on which the usual privileged Tickets are issued to Fellows of the Society.

11, Regent-street.

ROYAL AGRICULTURAL SOCIETY OF ENGLAND.—Price-Lists and Printed Forms of Certificate for the entry of Live Stock and Agricultural Implements, for Exhibition, at the Country Meeting of the Royal Agricultural Society of England, to be held at the City of YORK, in the week commencing MONDAY, the 10th of JULY NEXT, may be obtained, on application, either personally or by letter, of the Secretary, 12, Hanover-square, London; with whom all entries for the Society must be made on or before the 1st of May, and all entries for Stock on or before the 1st of June.

INSTITUTE of MEDICINE and ARTS.—The Class of Medical and Non-Medical Candidates for MATRICULATION in the University of London will meet on MONDAY, April 10th, at 6 p.m., and afterwards daily.—Classes for the degree of M.B. will be formed on the same day, at 12 and 3 o'clock.
For further information, apply at the Institute, East Temple Chambers, 2, Whitefriars-street, Fleet-street; or by letter, to Dr. Cooke.

MINERALOGY APPLIED TO THE ARTS.—At the RUSSELL INSTITUTION, Great Corn-street, on TUESDAY, APRIL 12th, MONDAY, April 10th, the E. W. BRAYLEY, Jun. F.R.S., F.G.S., Associate of the Institution of Civil Engineers, will deliver TWO LECTURES on the MINERALOGY OF THE ARTS, with reference to Porcelain and Glass and the Materials employed in their Manufacture.

ROYAL INSTITUTE of BRITISH ARCHITECTURE.
10, Grosvenor-street, Grosvenor-square, London.

At the Ordinary Meeting held on Monday, 23rd March, 1848, the following Resolutions were passed with reference to the Medals for the year 1848:—

ROYAL MEDAL.
Her Majesty having been pleased to grant her gracious permission for the Royal Medal to be conferred on such distinguished Artist or Man of Science, of any Country, as may have designed or executed any building of high merit, or produced a work tending to promote or facilitate the knowledge of Architecture, or the various branches of Science connected therewith.

Resolved.—That the Royal Gold Medal be awarded this year to the Author of some Literary Publication connected with Architecture.

X.B.—The Council will in January 1849, proceed to take into consideration the appropriation of the Royal Medal accordingly.

INSTITUTE MEDAL.

Resolved.—That the Silver Medals of the Institute be awarded to the Authors of the best Essays on the following subjects:—

1. On the peculiar characteristics of the Palladian School of Architecture, and a comparison and contrast of the elementary principles and details with those of ancient Roman Art.

2. On the best manner of covering the Roofs, and forming the Fats and Gutters of Buildings, the nature of the several materials used in various parts of the country for these purposes—their most effectual and economical application,—the best material to be given to the different parts, and the other practical precautions to be adopted, to prevent snow and rain penetrating into the building.

X.B.—Each Essay to be written in a clear and distinct hand, on alternate pages, and to be distinguished by a Mark, or Motto, without any name attached thereto.

JOANE MEDALLION.

Resolved.—That the Joane Medallion be awarded to the best Designer of a Building to serve as a National Repository and Museum for the illustration and exhibition of the productions of the Industrial Arts, with all suitable accessories, and accommodation for the delivery of lectures, and for the purposes of chemical and other experiments.

The successful Competitor, if he go abroad, will be entitled to the sum of 50l. at the end of one year's absence, on sending a satisfactory evidence of his progress and his studies.

X.B.—The competitive Medallion is open to all Members of the Profession under the age of twenty-five years.

The number and set of Drawings is to be delivered at the Rooms of the Institute, on or before the 31st of December, 1848, by Twelve o'clock at noon.

Directions for Candidates and any further information, may be had on application to the Secretaries, by letter, pre-paid.

NOTICE.

ROYAL POLYTECHNIC INSTITUTION, INCORPORATED BY ROYAL CHARTER in 1833.—ARTISTS and MANUFACTURERS of the USEFUL and ORNAMENTAL ARTS, and PATENTERS of NEW INVENTIONS, especially of WORKING MODELS, are respectfully informed that their works should be forwarded to the Institution for deposit on or before the 8th instant, to be in time for the new edition of the Catalogue. The INSTITUTION will be RE-OPENED to the Public on the 30th instant.

April 1, 1848. R. J. LONGBOTTOM, Secretary.

NEWCASTLE POLYTECHNIC EXHIBITION.—It is intended to Open the Exhibition by a SOIRÉE on the Evening of EASTER MONDAY, the 5th of April. All Contributions intended for the Exhibition are requested to be forwarded on or before Saturday the 8th of April, addressed to the Secretaries, Blackett-street, Newcastle.

D. EMBLETON, M.D., }
HENRY BRADY, } Secretaries.
JOSEPH WATSON, }
JOS. BLACKLOCK, }

Newcastle, 15th March, 1848.

IN THE GERMAN AND FRENCH PROPRIETARY ESTABLISHMENT for a LIMITED NUMBER of YOUNG LADIES, conducted by Mrs. TUPMAN, Vernon House, Brixton-hill, will be found all the advantages of a superior English, combined with an excellent French, Education. The first Professors are engaged; the domestic arrangements replete with comfort, and the highest refectory.

A LADY, who has had considerable experience in TEACHING, and who resided for fourteen years on the Continent, has four afternoons disengaged, from the hours of 1 to 6, either for GENERAL INSTRUCTION or PARTICULAR LESSONS.—Address A. H. C. Smith, Esq., 15, Ivy-lane; or Earle's Library, Castle-street, Brixton-hill.

THE TIMES NEWSPAPER FOR SALE.—A good clean copy of the above Newspaper for the last 43 years (1805 to 1847 both inclusive), the first 25 years half-bound. For inspection and price apply to S. & S. GILBERT, News Agents, 4, Copthall-buildings, back of the Bank, London.

TO BE SOLD Immediately, and at a great Sacrifice, a splendid and powerful ELECTRICAL GALVANIC, and MAGNETIC APPARATUS, all in working order and adapted for a Lecturer or Institution; also a Cupping-ear, Stomach pump, &c.; the whole belonging to the late Dr. Simon.—To be seen at 12, Upper King-street, Russell-square.

LITERARY PROPERTY FOR SALE.—A peculiarly eligible opportunity offers for the PURCHASE of a lucrative WEEKLY NEWSPAPER, by which an investment of about 800l. would return 1,200l. per annum. This would suit a literary or scientific man, a publisher, a printer, or indeed anybody requiring a quiet but safe and improving investment.—Letters to be addressed to H. Brooks, Esq., 2, Clement's-lane, Lombard-street.

FOR DISPOSAL.—A BOOKSELLER and PUBLISHER, many years established in London, wishes, for satisfactory reasons, to retire in favour of any party competent to the PURCHASE of the STOCK and BUSINESS. The trade chiefly wholesale, with a good town and country and a safe profitable export connexion.—Is situated in an OLD-ESTABLISHED street. The stock is good, and not too large, and the copyrights and shares connected therewith are select and valuable.—For further particulars apply by letter, with real name and address, to S. T. Moore, Finch & Shepherd, Solicitors, Moorgate-street, City.

TO BOOKSELLERS and Others.—Mr. PAGE is directed by the proprietor to treat with a party who can command 5,000l. for the half share of an OLD-ESTABLISHED LUCRATIVE BUSINESS. The advertiser is in a position to retire from trade, and would not object to make such an arrangement by which an incoming party could obtain the entire concern. S. Apply to Mr. Page, Booksellers' Valuer and Auctioneer, 8, Pancras-lane, Chesham.

TO BOOKSELLERS, PRINTERS, and Others.—Mr. PAGE is instructed to sell the long-established TRADE of a PRINTER, BOOKSELLER, and STATIONER, advantageously situated in a flourishing town in the Eastern Counties. The concern can be well recommended to parties with soul.—Apply to Mr. Page, Printers' Valuer and Auctioneer, 8, Pancras-lane, Chesham.

TO PRINTERS.—Stereotyping in all its branches executed equal to the original, at moderate prices, on application at the Foundry of J. Banks, 3, Norwich-court, Castle-street, Holborn. Estimates given. Plates neatly corrected. The PLASTER cleaned from the letter before returned.

LEONARD & CUNNINGHAM, AUCTIONEERS, No. 27, TREMONT-BOW, BOSTON, U.S. Consignments of Books, Paintings, Engravings, Fancy Goods, and other articles, respectfully solicited for Sale at Auction.

GERMAN BOOKS, WEST END. FRANZ THIMM, Foreign Bookseller, has removed to 88, NEW BOND STREET. His Stock consists of German, French, Italian, Spanish, Swedish, Danish, and Dutch Books, German, French, and Dutch Newspapers are sent out for reading.

DAVID NUTT'S NEW QUARTERLY LIST OF MODERN FOREIGN BOOKS is just published, and can be had gratis at No. 126, FLEET-STREET, LONDON.

NEW AND CHOICE BOOKS.—The best and newest works in every department of literature may be had in any number, and at a very low price, from NUTT'S SELECT LIBRARY, 25, Upper King-street, Bloomsbury-square.

Single Subscription, 7s. per quarter; 28s. per annum; Family and Country Subscription, Two, Three, Five, or Ten Guineas per annum. A good Selection of Books for Presents always on sale.

NOTICE TO BOOK-BUYERS.—Now ready, JOHN RUSSELL SMITH'S GENERAL CATALOGUE, for 1848, Choice, Useful, and Curious BOOKS in almost every class of Literature, English and Foreign, at very reduced prices. It contains nearly 7,000 Articles, and is well worthy the attention of Collectors and Public Librarians at home and abroad. Price 6d.; or free by post for 1s.—No. 4, Old Compton-street, Soho, London.

FRENCH LITERATURE.

FAMILIES desirous of seeing all the New FRENCH PUBLICATIONS as they appear may obtain them for Perusal at the BRITISH and FOREIGN LIBRARY, CONDUIT-STREET, HANOVER-SQUARE. Families in the country receive a double number of volumes. Terms of Subscription by the Year, Half Year, or Quarter, on application to the Librarian, 20, Conduit-street, Hanover-square.

CHEAP BOOKS.—Gentleman's Magazine, from commencement to 1830, 148 vols. 2s. 6d. Quarterly Review, complete to 1841, 72 vols. half bound, 5s. 2s.—Monthly Review, from 1789 to 1841, 158 vols. 4s. 4s.—Swift's Works, by Sheridan, 10 vols. calf gilt, 3s.—Montesquieu's Chroniques, by John, 12 vols. calf gilt, 1s. 10s.—Hepburn's Bible, with Corbould's Plates, 3 vols. royal 4to. russet, 30s.—Irving's Life and Voyages of Columbus, 4 vols. boards, 25s.—Best Pictures of the Great Masters, atlas folio, 30 plates, half morocco, 2s. 2s.—Pugin's Specimens of Gothic Architecture, 3 vols. 2s. 10s.—Philosophical Transactions, from 1703 to 1830, sold separately.

R. Kimpton, 31, Wardour-street, Soho.

HAMILTON'S CATALOGUE.—Part 33, consisting of a Collection of SECOND-HAND BOOKS, some curious and highly interesting Tracts of unusual occurrence; among which will be found some rare old sermons, Trials, important articles during the Commonwealth, Broadside, Squibs, Biographical and Historical Tracts, Works on Government, Works belonging to celebrated characters, with their Autographs, &c. on Ireland, Scotland, and Wales. Music, some scarce Portraits and original Drawings, some rare Autograph Letters, MSS., &c. being the first portion of a late eminent collector in Hertfordshire; also a number of collections formed by Col. Whalley, one of the Judges who presided at the Trial of Charles I., many of which are in the best preservation and uncut, will shortly be ready, and can be forwarded only by gentlemen enclosing two postage stamps with their address to C. J. Hamilton, 2, Church-lane, Islington Church (date of 21, High-street).

Just published, GRATIS and POST FREE.

German Book-Circular No. 18,

A QUARTERLY LIST OF NEW WORKS ISSUED IN GERMANY.

Williams & Norgate,

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LOW'S STANDARD CIRCULATING LIBRARY and READING ROOM, 43, Lamb's Conduit-street, established 1820, is particularly well adapted for Family Subscriptions, comprising a first-class collection of Standard and Modern Works.

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2. Grant's 'Adventures of an February 1848'.
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4. Erman's 'Travels in Siberia'. 9. Bray's 'Trials of Domestic
5. Williams's 'Middle Kingdom'. 10. Strickland's 'Queens' Vol. 12.
6. Ralph Brooke's 'Journal'. 11. Millie's 'Life of a Fox-hound'.
12. Ballantyne's 'Hudson's Bay'.

R. HOWTON CUMING, Proprietor.

43, Lamb's Conduit-street, March 31, 1848.

CIRCULATING PORTFOLIO OF WATER-COLOUR DRAWINGS by the BEST MASTERS.—Messrs. DICKINSON & CO. beg to inform those who are studying the Fine Arts, that they have ON HAND DRAWINGS by all the Masters of the day, viz. Harding, Prout, Cox, Fielding, Topham, Jenkins, Abolton, Oakley, Phipps, &c. Books of Prints, &c. sent for the Evening.—Dickinson & Co. 114, New Bond-street.

HERALDIC SEAL ENGRAVING, NOTE PAPER and ENVELOPE STAMPING IN PERFECTION.—H. DOLBY solicits attention to 10,000 specimens of Crests and Arms stamped on Note Paper, Envelopes, and Wafters. Any Crest engraved in the first style for 10s. 6d.; 100 superb Wafters made therefrom, 14. 0d. Paper, &c. stamped with any combined letters for the same price as a single initial. 50 Wafters, with any full initials (1 to 4 letters), for 6d. Official and Regimental Wafters and Envelopes.

H. DOLBY, 56, Quadrant, three doors from County Fire Office.

LAW LIFE ASSURANCE OFFICE, Fleet-street, near St. Dunstan's Church.

NOTICE IS HEREBY GIVEN, that the 30th March, 1848, the Shares in this Society will be CLOSED on Thursday, the 23rd instant, and will be RE-OPENED on Thursday, the 6th of April next.

The DIVIDENDS, for the Year 1847, will be payable on Thursday, the 6th of April next, or on any subsequent day (Tuesdays excepted) between the hours of Ten and Three o'clock.

By order of the Directors.

WM. S. DOWNS, Actuary.

QUEEN'S COLLEGE, LONDON,

So named by Royal Permission,
FOR FEMALE EDUCATION,
AND FOR
GRANTING CERTIFICATES OF QUALIFICATION
TO GOVERNESSES.

A BRANCH OF THE
GOVERNESSES BENEVOLENT
INSTITUTION.

COMMENCEMENT OF CLASSES IN 1848,

COMMITTEE OF EDUCATION,

Under whose direction Classes will be formed; and Certificates of Qualification granted to Governesses.

Professor Ansted, M.A. F.R.S.
William Storrade Bennett, Esq.
Charles Beolchi, L.L.D.
The Rev. Professor Bernays, Ph.D.
The Rev. Michael Biggs, M.A.
Professor Brasseur.
The Rev. Professor Browne, M.A.
The Rev. S. Clark, M.A.
The Rev. T. Astley Cook, M.A.
Professor Cowper.
Prof. E. Forbes, F.R.S. F.L.S.
The Rev. Professor Hall, M.A.
Professor Hullah.

The Ladies, whose names follow, have kindly consented to act as
Ladies-visitors; and other names are daily expected.

The Hon. Mrs. George Anson.
Mrs. Booth.
Mrs. George Bosanquet.
Miss A. Daniel.
Mrs. Beckett Denison.
Mrs. George Eyre.
Mrs. Gresham.
Mrs. S. C. Hall.
Mrs. Heilland.

The Committee, having carefully considered the subject, have come to the conclusion, that the interests of Governesses will be best promoted, by forming classes, which shall not be confined to them, but shall be open to all Ladies above the age of twelve years. It is proposed that the classes shall commence after Easter, 1848.

Lectures and Classes will be thus arranged:—
Arithmetic.—Introductory Lecture, Rev. T. G. Hall, M.A.
Classes, The Rev. T. Astley Cook, M.A.
Drawing.—Introductory Lecture, Samuel Leake, Esq.
Classes, Paul A. Mulready, Esq.
Elements of French.—Introductory Lecture, John Hullah, Esq.
Classes, J. Brasseur, Esq.
French.—Introductory Lecture, J. Brasseur, Esq.
Classes, J. Brasseur, Esq.
Geography.—Introductory Lecture, D. T. Ansted, Esq. M.A. F.R.S.
Classes, The Rev. C. Grenfell Nicolay, F.R.G.S.
German.—Introductory Lecture, Dr. Bernays.
Classes, J. Brasseur, Esq.
Grammar and English.—Introductory Lecture, Tom Taylor, Esq.
Classes, J. Brasseur, Esq.
Harmony and Musical Composition.—Introductory Lecture, W. Storrade Bennett, Esq.
Classes, J. Brasseur, Esq.
History.—Introductory Lecture, The Rev. C. Kingsley, M.A.
Classes, The Rev. C. Grenfell Nicolay, F.R.G.S.
Italian.—Introductory Lecture, Dr. Beolchi.
Classes, J. Brasseur, Esq.
Natural Philosophy.—Introductory Lecture, Rev. M. O'Brien, M.A.
Classes, J. Brasseur, Esq.
Theology.—Introductory Lecture, Rev. R. C. Trench, M.A.
Classes, The Rev. F. D. Maurice, M.A.
The Rev. Michael Biggs, M.A.

ADDITIONAL LECTURES.

Mechanics.—Edward Cowper.
Physical Geography and Geology.—D. T. Ansted, Esq. M.A. F.R.S.
Method and Principles of Teaching.—The Rev. Thomas Jackson, M.A.
The admittance will be free to all the Introductory Lectures by Ticket.

Any Lady may select such particular classes as will meet her own views; but, as it is intended to offer full opportunities for instruction, the classes will be so distributed over a certain course of time, that any Pupil may complete her Education at the College. The year of study will extend from October to July, in three terms, with vacations at Christmas and Easter.

As pupils of different degrees of proficiency will frequently present themselves at the same time, it will be necessary to form more than one class in most subjects of instruction.

In the majority of subjects, there will be two Lessons per week for each class.

The expense will be One Guinea and a Half per term for those classes which meet twice in the week; and a Guinea for those which meet once.

Ladies may attend any number of classes for a period of not less than two terms, by a payment of Nine Guineas per term.

Other classes will be opened, if found desirable; every facility will be afforded for the prosecution of studies not suitable to class-teaching; and Lectures on science and subjects of general interest will be gratuitously delivered from time to time.

It is hoped that Exhibitions may be established, tenable for three or four years.

A time-table may be obtained at the premises taken for the purposes of the College, where attendance for the admission of Students will be given on Wednesdays, between the hours of 11 and 2, or particulars can be ascertained at the office of the parent Society, 33, Sackville-street.

CERTIFICATES OF QUALIFICATION.

The Committee of Education superintend the examination of any Lady, desiring to prove her qualification for teaching any particular branch of Knowledge, and, if satisfied of her competency, grant a certificate.

The Examination is not public, and is conducted with the greatest regard to the feelings of the candidates.

The Certificate expresses as accurately as possible the opinion of the examiner as to the qualification of the Lady who is examined in his branch of instruction; but without the least reference to her merits as compared with those of any other Governess who may be examined at the same time.

The Committee earnestly hope that these Examinations will afford considerable comfort and security to Parents. They cannot, indeed, relieve any mother, or guardian, of her natural responsibility; They cannot engage to give any sufficient information re-

specting the moral character, temper, skill in management, of the Governesses, to whom they grant Certificates. An experienced examiner may make observations upon some such points, which will not be without their value; but all that he can positively answer for is the knowledge of the Governess in the subject which she professes to teach. The Committee would be sorry to diminish—they would gladly increase the diligence of parents, in making inquiries respecting those, to whom they commit their children.

It will now rest with Parents to make engagements contingent, if they please, upon the production of Certificates in the required branch of education.

It is hoped, that all Governesses will take a deep interest in this effort to elevate the character and respectability of the profession.

The Ladies Committee of the Home have given permission, that all Governesses, Members of the Society by Assurance, or Subscription, may be received at the Home for the purpose of Examination, without previous application to the Committee; and that other Ladies, seeking admission for that purpose, may be admitted in the usual manner. This arrangement is subject, of course, to the existence of vacancies at the Home.

The Committee of the Parent Society would suggest the necessarily heavy expenses involved in the commencement of this important work.

A house has been purchased for the Lectures, Classes, and Examinations. To meet this expense, to procure the necessary apparatus and books, and to secure advantages to Governesses in any future and more general scheme of education, Subscriptions are received for the "College Fund."

The College being a branch of the Governesses Benevolent Institution, Donors and Subscribers will be entitled to the full privileges of the Institution for its objects.

It is proposed, that Donors of £500, towards the expenses of the College should be entitled for life to keep a Pupil in attendance upon the classes.

GOVERNESSES BENEVOLENT INSTITUTION.

Enrolled under 10 George IV. cap. 56, and 3 William IV. cap. 14.

Under the Patronage of
HER GRACIOUS MAJESTY,
HER MAJESTY QUEEN ADELAIDE.

H.R.H. the Duke of Cambridge. H.R.H. the Duchess of Gloucester.
H.R.H. the Duke of Cambridge. H.R.H. the Duchess of Cambridge.
H.R.H. the Hereditary Grand Duchess of Mecklenburg-Strelitz.

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The Earl of Harrowby.

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Messrs. Strahan & Co. Temple-bar.

Secretary.
Charles William Klugh, Esq., at the Office, 33, Sackville-street.

The other objects of the Governesses Institution are all in operation.

TEMPORARY ASSISTANCE to Governesses in Distress, afforded privately and delicately through the Ladies' Committee.

ANNUITY FUND. Elective Annuities to aged Governesses, secured on invested capital, and thus independent on the prosperity of the Institution.

PROVIDENT FUND. Provident Annuities purchased by Ladies in any way connected with Education, upon Government security, agreeably to the Act of Parliament. This branch embraces a Savings' Bank.

The Government have kindly consented to allow Foreign Governesses to contract for these Annuities.

A HOME for Governesses during the intervals between their engagements.

A SYSTEM OF REGISTRATION, entirely free of expense.

AN ASYLUM for Aged Governesses.

Cases for the Certificates of Queen's College can be obtained of Messrs. Creswick, John-street, Oxford-street, in cloth and leather, price 1s. 6d. and 2s.

March, 1848.

BLACK'S GENERAL ATLAS
OF THE WORLD.

New Edition, revised and corrected throughout; with numerous additional Maps, and an Index of 57,000 Names. In a handsome volume, strongly half-bound in morocco, with gilt leaves, price 3s. 10s.

The work is in every respect accommodated to the present advanced state of geographical research; and whether on the ground of accuracy, beauty of execution, or cheapness, the Publishers invite a comparison with any other work of the kind.

"Large enough to be distinct, without being so large as to be unwieldy; it has all that any one can require for general use, and all that could be introduced without making it too bulky or too expensive, and so counterbalance its principal intention."

Church of England Quarterly Review.

Adam & Charles Black, Edinburgh; and sold by all Booksellers.

BETTS'S FAMILY ATLAS,

with INDEX.—On the 1st of June was published, an extraordinary edition of this Atlas, including a copious Index of the names of the Nations. The President of the Royal Geographical Society, in his Annual Address to the Members, May 24th, 1847, in relation to this Atlas, said, "With the last few years, Mr. BETTS has published an ATLAS containing some new features, which rendered extremely valuable by a most copious INDEX, embracing nearly 50,000 names of places. In addition to the latitude and longitude usually given, there is an arrangement of the names, which, the situation of any required place can be easily ascertained. Several entirely new maps of India, Canada, Polynesia, &c. &c. are also introduced. In addition to the novel and rapid mode of reference here alluded to, by which the eye is directed instantaneously to the place sought, and the introduction of a large number of new and highly important maps (making in all SIXTY-FOUR), the whole work has undergone a thorough and careful revision. The maps of England, Wales, Scotland, and Ireland are on an unusually large scale, those of England and Wales alone containing nearly 8,000 names. The maps of the BRITISH COLONIES are also on a large scale; and a continuing series will be maintained to introduce all new settlements as they may come in, as well as all new discoveries, whether in these or any other parts of the world; and the proprietor feels confident that the work of the kind, either as respects price or quality, will be found none of serving of public favour. The work is elegantly, but substantially, half-bound in Turkey morocco, price three guineas.

LONDON: John Betts, 115, Strand (nearly opposite Exeter Hall); G. Philip, Liverpool; A. Todd, Dublin.

Sales by Auction.

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LONDON, SATURDAY, APRIL 1, 1848.

REVIEWS

Literary Impostures Unveiled. Gallery of Apocryphal and Disguised Authors, Plagiarists, &c. of French Literature during the last Four Centuries—[Les Supercheries Littéraires dévoilées, &c.] By M. J. M. Quérard. W. Jeffs.

It is something to be the greatest in any line—and even infamy has had its heroes. That Alexandre Dumas—we beg his pardon, Alexandre Davy, Marquis de la Paillette—is the greatest literary impostor of our day there will be no doubt remaining if half the statements be true which this extraordinary publication discloses. To the many titles to notoriety which the dashing novelist possesses it adds another. Covered as his breast is with orders and ribbons—so that at the head of his corps of National Guards he blazed like some Marshal of the Empire—it affixes one distinction more—the Cross of the Legion of Impudence.

Alexander the Great will live in literary annals—not by his works, but by their history. If his volumes be not found weighing down the shelves of another generation, his name will be met with in bibliographical catalogues. Ignored as a poet, a dramatist, a novelist, a traveller, an historian, he will be remembered as the most daring, amusing, and successful of literary charlatans. So rapidly is this prediction in course of fulfilment that it is even now half accomplished. Already many of his works are swept away into the rubbish-corners of literature—and his place in bibliography has been given. M. Quérard has commenced the process of literary embalming.

The fact of these exposures is of great importance in a day when the spirit of trade is the degradation of literature elsewhere than in France—and has there taken for its most familiar and undisguised expression the literary *feuilleton*. There are few of our readers who have not been struck by the exaggerated figure and impossible pretensions—the matchless effrontery, ineffable coxcombry, colossal gasconading, and at the same time prodigious success, of Alexandre Dumas—the monster *feuilletonist*—the Briareus of literature. He will survive as a type of the literary swaggerer:—letters have not produced his peer. There need be no delicacy—if such revelations as these before us be true—with a man who has had no delicacy for his own secrets. He has not himself thought of concealing his craft. He has attitudinized in newspapers and strutted into courts of justice claiming to be a conjuror. The spirit of the mountebank he has paraded on the open stage of literature. He has been fond of visibly throwing dust in the eyes of the public—showing his tricks and defying you to find them out. “Like Katterfelto, wondering at himself,” he has by all possible means advertised his “wonders.”—Of course most people suspected an imposition—though they knew not its secret. That any man should produce eighty volumes a-year of his own writing few believed—it was feat enough to have sold them! Still there were believers in Alexandre Dumas—as there have been in the wildest superstitions. They who asserted the jugglery had failed to prove it. Vehement pamphlets, acrimonious articles, fell short of conviction. Even the celebrated *brochure* by Eugène de Mirécour on the *Fabrique de Romans* failed to carry it because of the visible *animus*. The very enormity of the charges staggered belief. It is, therefore, fit that we should first examine the nature of the source from which the present

revelations come—and see that the statements have some stamp of authenticity. They must be shown to proceed not from pamphleteering violence or idle rumour, before we proceed to offer them to the acceptance or consideration of our readers.

The book named at the head of our article is a learned and laborious work on a subject which demands above all things exactitude in small matters. Accuracy is its sole merit. It makes no pretension to wit, style, profundity, or even narrative interest. It is purely bibliographical—and by a well-known bibliographer. The author of that monument of industry ‘*La France Littéraire*’ has won his spurs, and commands entire confidence. It is to be observed, too, that his present work is not directed against Dumas. That writer’s doings form but a single item in its vast catalogue. M. Quérard has no design to “show up” a single charlatan: the name occurs simply as a matter of course in a list of literary impostors. The trickery is assumed to be notorious:—let us see what facts M. Quérard, when he lifts the veil, pretends to show.

As M. Dumas’s reputation commenced with his dramas, let us begin our examination of its title with these. There is a long list of them—something like forty-five—and mostly of five acts each. Had he written nothing else, they would have argued tolerable fecundity. Now, according to M. Quérard, out of these forty-five dramas only four are the production of M. Dumas. This is not offered as a mere assertion—but as a fact proved beyond dispute by M. Quérard’s researches. The names of all the other *collaborateurs* are given in full—real names, together with pseudonyms. These forty-five plays—all (with one or two exceptions) announced as the production of Dumas alone, and printed among his works—are traced by M. Quérard to other owners and part-owners, in spite of playbills and title-pages. In France there are dramatic agents whose business it is to receive from the various theatres the sums paid nightly for permission to perform copyright pieces, and these sums they have to hand over to the authors. The custom of two or three writers uniting in the production of one piece—even where but a piece of a single act—forces these dramatic agents to register in their catalogues the names of all the *collaborateurs* to every play. From these catalogues M. Quérard has collected his information. If M. Dumas has, in his lust for notoriety, contrived to appear as the sole author of pieces to which he has scarcely added a scene—if he has bribed or cajoled his comrades into silence before the public—he has not been able to prevent the insertion of their names in the catalogue of the dramatic agents: nay, he has himself been careful to furnish the agents with the necessary information.

The four dramas which M. Dumas has written unassisted by any other living writer are ‘*Henri III.*,’ ‘*Christine*,’ ‘*Charles VII.*,’ and ‘*Don Juan de Marana*.’ The spirit of collaboration, however, is of the essence of his genius—and accordingly he has associated himself with the dead. Dumas has always been ready to honour a deceased writer by borrowing his aid. Shakespeare, Schiller, Goethe, Lope de Vega, Walter Scott, were they living, might reduce his claim to a very small *droit d’auteur* indeed. Dumas has been more than the Autolycus of literature—while he has been its Autolycus too: a daring “snapper up of uncon sidered trifles,”—and at the same time a plagiarist on so grand a scale that he has absolutely erected plagiarism into a system. There is something in his appropriation which is quite regal. He takes scenes,

characters and incidents wherever he finds them and whenever they suit him, and in the style of an imperial conqueror “annexes” them to his own literary domains. This he does with little attempt at disguise. Accused of it by astonished critics, he very cavalierly replies,—“Every one is a plagiarist. As to complete creation, I pronounce it impossible. God himself, when he created man, either could not or dared not invent him: he made him after his own image!” After this stupid and revolting blasphemy—so characteristic of the unutterable folly of the man—he defends himself by the practice of Shakespeare and Molière; great borrowers, it is true, but writers who took up lumps of ore to transmute them into ingots of gold. Dumas is wrong even in the words which he attributes to Molière when he summons him as a witness—and misses their point. Molière does not say “*Je prends mon bien où je le trouve*,” but “*Je reprends*,”—an admirable witticism, alluding to conscious genius and the *perçant male qui ante nos*, &c. Strong, however, in the authority of Shakespeare and Molière, Dumas openly avows that he has made it a system to take the “scenic beauties” from foreign unknown writers and make them known to his countrymen:—adding, in his majestic language, “The man of genius does not *steal*; he *conquers*.” Upon which his harassing critic M. Granier de Cassagnac (who had pointed out numerous and barefaced plagiarisms in some of Dumas’s dramas), replies:—“We said that his pieces were copied, and he avows that they are *taken*; but having the habit of grandiloquence he adds, that he has *conquered* them. That is the style of great captains,—but all the world knows what it means.”

It is obvious that we cannot stop to indicate in detail the plagiarisms of M. Dumas:—but the curious reader will find it done by M. Quérard. Not the dead alone, however, but the living also does M. Dumas plunder. He has pushed the lust of conquest so far as to “annex” (it is his own expression) the property of one of his contemporaries. Victor Hugo could not obtain permission to perform ‘*Marion Delorme*’; and Alexandre thought it a good opportunity for conquest—so, in conjunction with M. Émile Souvestre, he wrote ‘*Antony*.’ The critics remarked with some surprise, when ‘*Marion Delorme*’ was at length played, that M. Hugo’s *Didier* was the faithful copy of M. Dumas’s *Antony*. *Didier* was a bastard, like *Antony*—well-read, honest, misanthropical, like *Antony*—passionately loved by a woman subjugated by the peculiarity of his character, like *Antony*—and dying on the scaffold because of this woman, like *Antony*. The case was so glaring that Dumas was compelled to avow the larceny; and declared that if there was any plagiarism in the case it was on *his side*.

But these things are of small account to what remains behind. Unhappily, there is nothing in larcenies like these so rare, either at home or abroad, as to gain for any professor, however expert and enterprising, the distinctive title of a literary impostor, claimed by M. Quérard for M. Dumas. We will accompany our author further on in his examination—and also follow him a little more into particulars. M. Dumas and his friends have energetically denied that he has had any other literary assistance than that of M. Auguste Maquet. These two men, therefore, are the only avowed authors of the incredible number of dramas, novels, histories and travels which bear the name of Alexandre Dumas. What says M. Quérard? Including some few authors, such as Schiller, Thierry, Chateaubriand and Scott—from whom Dumas has plundered so largely that they must be counted in the number—M. Quérard makes out

a list of *seventy-four collaborateurs*! All their names are given and the particulars of their assistance specified. The firm of Alexandre Dumas & Co. consists of seventy-five members! The miracle of fecundity which kept horses saddled at the gate and relays on the road turns out to be no miracle at all, but a discreditable scheme of literary speculation. A popular name has been used as a guarantee under which miserable trash has been sold and paid for at enormous prices. The case, to take it in its simplest and least important aspect, is a commercial fraud. Goods have been sold under false pretences.

But M. Quérard comes next to a more serious charge against M. Dumas than that of the suppression of the names of his *collaborateurs*. Our "unveiler" accuses him of having sold the works of others as his own. To begin with a barefaced example.—In 1839 appeared a volume with the title of 'Jacques Ortis, par Alex. Dumas.' Who, from the title-page, could have suspected this to be a mere translation of the 'Ultima Lettera di Jacopo Ortis,' by Ugo Foscolo? But this is only half of the trick. The amount of effrontery already indicated would make a very tolerable figure for an ordinary depredator; but it must be multiplied by two to reach the impudence of the Marquis de la Pailleterie. The translation itself was not by M. Dumas! His share of the matter was an impudent republication of a translation published ten years before by M. Gosselin; with an occasional alteration of a phrase here and there, and poetical translations of the verses substituted for the original quotations,—together with some merely mechanical alterations, such as omitting the numbers of the letters and throwing several into one. To convey an idea of this "conquest," we will quote the opening paragraph of each version. M. Gosselin's runs thus:—

"Le sacrifice de notre patrie est consommé: tout est perdu; et la vie, si l'on daigne nous la laisser, ne nous servira plus qu'à déplorer nos malheurs et notre infamie. Mon nom est sur la liste de proscription; je le sais."

That of Alexandre Dumas thus:—

"Le sacrifice de notre patrie est consommé: tout est perdu; et la vie, si toutefois on nous l'accorde, ne nous restera plus que pour pleurer nos malheurs et notre infamie. Mon nom est sur la liste de proscription; je le sais."

Even this last feat, however, is a trifle to the impudence with which M. Dumas actually "conquered" an entire story by M. Méry called 'La Chasse au Chastre.' In the *feuilleton* of *La Presse* Méry published that delightful story; and Dumas quietly inserted it first in his 'Impressions de Voyage dans le Midi de la France,' and afterwards at the end of the sixth volume of 'Le Chevalier de Maison Rouge.' "We have not yet recovered from the surprise occasioned by this effrontery!" exclaims M. de Mirécourt.—Let us proceed with the "annexations" of Alexandre Dumas. We take it, they embody his notion of communism. Here is 'Albine, ou la Chambre Rouge,' "conquered" from the Germans by the unacknowledged process of servile translation; but Dumas being ignorant of German—so says M. Quérard—of course it does not rightfully bear his name even as a translator!—Next in the list comes 'Le Chevalier d'Harmental,' written by Auguste Maquet. After that, 'Georges,' one of the best novels published under the name of Dumas, but which M. Mallefille has admitted was composed by him, and by him alone. Then we have 'Ascanio,' given by M. Quérard to M. Paul Meurice—who has assisted Dumas in his translation of 'Hamlet.' Then 'Sylvandire,' one of the most lively of M. Maquet's compositions,

In 'Amaury,' which was written by M. Paul Meurice, we have a curious point to notice. Either Dumas did not take the trouble even to read what his assistant had written for him, or his effrontery presents itself here in another form: for in the first chapter of this novel Dumas is recommended as the man most worthy to occupy a seat in the Academy! Really, we see nothing but what is quite characteristic in such a qualification of Alexandre Dumas by the Marquis de la Pailleterie:—and if there were no better evidence against the professed authorship we should reject this instance from the list. Nay, even admitting M. Meurice to be the author of the novel, we suspect the passage in question to be an interpolation by M. Dumas on the mere internal evidence of its character.—'Fernande' is another pleasant example, originally written by M. Hippolyte Auger for the *Revue de Paris*. On his arrival in St. Petersburg the author found his 'Olympe' christened 'Fernande' and signed Alexandre Dumas. Is this not delicious? A writer quits France; and the great conqueror instantly "annexes" his property—utterly reckless of consequences! These things are so incredible that the most positive testimony is wanted before we can even listen to them:—but this evidence M. Quérard has given.

Shall we go on with our gleanings?—There is 'Une Fille du Régent,' the work of M. Couailhac, one of the hack writers of Paris; which is not only signed by Dumas—but pretends to be a continuation of the great captain's former work, 'Le Chevalier d'Harmental,' written by M. Maquet! There is 'Le Bâtard de Mauléon,' written in conjunction with M. Maquet.—An admiring reader of 'Monte Christo' may perhaps say, "What if all this be true?—has not Alexandre Dumas written 'Monte Christo,' 'Les Trois Mousquetaires,' and 'Vingt Ans Après'?"—No! says the pitiless M. Quérard, he has not written even these!—'Monte Christo' is in two parts; and these two parts have two different authors—P. A. Fiorentino for the first and M. Aug. Maquet for the second. M. Dumas has had a hand, no doubt, in both; but the collaboration of these authors is positively asserted by M. Quérard. What among the evidences of Dumas's actual co-operation is convincing with us, is, that we trace his dashing style—in plagiarism. From a work published in Paris in 1837-8, bearing the title 'Mémoires secrets des Archives de la Police de Paris, pour servir à l'histoire de la morale et de la police depuis Louis XIV. jusqu'à nos jours, par J. P. Peuchet, Archiviste de la Police,' Dumas has copied—and "textuellement"—two episodes; viz. "François Picaut, histoire contemporaine"—and "Madame de Vartelle, ou un Crime de Famille." In the latter he has simply altered the names of the people. From the novel called 'La Roue de Fortune,' by A. Arnould, he has completed his history of M. Morel.

'Les Trois Mousquetaires' and 'Vingt Ans Après' were composed by M. Maquet:—though, very naturally, following the example of his chief, he has boldly "conquered" a great part of them from the 'Mémoires d'Artagnan.' Why, a scheme of association on a system of annexation like this, somewhat enlarged, would soon bring the whole literary estate of the world into the territorial keeping of a company!

By far the most astonishing feature in this revelation of M. Alexandre Dumas's proceedings is the audacity which has always characterized them. He is no sneaking pickpocket:—his robberies are committed on the highway, in the face of day. He does not seek out ancient or forgotten authors to feed his pages:—the first book at hand will serve his turn. If he has to write history, he remembers that MM. Chateaubriand, Guizot and Thierry have done

so before him. How, then, can he more conveniently write history than by copying them? Thus, in his 'Gaule et France,' of which there are two editions, he has in the most cavalier manner imaginable followed these writers, with slight variations of style; throwing in a faint of grammar here and there by way of stamping on the borrowed goods his own especial seal (as where Thierry's phrase is "Le lendemain au point du jour il quitta la ville avec ses gens," Dumas says, "Le lendemain à la pointe du jour il quitta la ville avec sa suite")—citing the authorities which they cite—and only those—and exactly in the places where they cite them. But to all his copying from others he adds his own personal ignorance. He gives, for instance, to the Emperor Julian the surname of *Mysopogon*—which was the title of one of his works; and citing Zosimos, after Chateaubriand—who always uses the abbreviated form *Zosim*—he falls into a trap in his search after a subterfuge. Desiring to get back, for a variation, to the classical form—and remembering that Latin names generally terminate in *us* or *ius*—he boldly calls the Zosim of Chateaubriand Zosimius. Unhappily, Zosimos was a Greek—and knew nothing of terminations in *ius*.

We fancy we see the shrug of contempt elevating Dumas's shoulders at our notice of such a trifle. As if a man of genius should trouble himself with puerilities in *us* or *oi*? Genius was for "conquest"—and he, Marquis Davy de la Pailleterie, *conquers*! It may be all very proper for plodding drudges who have not that gift to read, meditate, compare, and laboriously compose volumes of history; but that suits not Alexandre Dumas.—It would not *pay* in the usual sense of the word—much less pay for literary expresses! Alexandre's friend the Duc d'Orléans wishes Alexandre to compose a History of the French Army.—"Volontiers! what more easy? I know nothing of the subject, it is true: but you offer me eight thousand francs a volume—at that price I would know anything." The bargain is closed; the money paid; and Dumas, full of the historical *affluence*—orders his secretary, M. Pascal, to compose the work; which he does!

This is enough, we think, for our readers. They will agree with us, no doubt, that if M. Quérard has substantiated even one-half of the facts to which we have confined ourselves in borrowing from him, he has assigned his proper place to M. Alexandre Dumas in a list of remarkable literary impostors.

Trials of Domestic Life. By Mrs. Bray, Author of 'The White Hoods.' 3 vols. Colburn. A Rubens, whose sweeping eye "overlooks a shire," while his hand with felicitous boldness can paint a landscape having a horizon twenty miles distant—and a Wynants, who composedly establishes himself in a clay-pit, and within its narrow boundaries puts together a picture of a few stained banks of earth and sprigs of thistle-herbage—may not stand in the same rank; yet both are artists. Mrs. Bray is not to be precisely likened either to Sir Peter Paul or to the more limited and laborious Fleming,—our remark being mainly intended to illustrate the value of local truth to Nature. This her novel possesses, and therefore they deserve welcome. A pleasant gallery of pictures of the English provinces might be selected from the pages of our writers of fiction. Miss Mitford would contribute the Berkshire commons and glimpses of forest scenery,—we might draw upon 'Deerbrook' for more than one meadow and river "prospect" which are as true to Norfolk nature as the "canvases" of Constable. Kentish landscapes (entirely different again) are yielded by other recent tales:—and, to go no further than 'Jean'

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Eyre and its brother novels, the wilder districts of the North of England, where the climate is worse and the vegetation scantier, have been in like manner committed to paper with a fidelity none the less estimable because it may have been unconscious.

For such merits we have always liked Mrs. Bray's West-Country tales. Then—although we have no serious veneration for the Lady Hester Stanhope or the Mademoiselle Julies who impose upon themselves by fanaticism or upon others by quackery—we have an imaginative love for the old-world superstitions which the Lady of Tavistock Vicarage so solemnly collects. Further, in these 'Trials of Domestic Life' the stories move with more spirit than our authoress has always commanded. The first relates to the household of a widowed squire—a sort of Sir Hildebrand Osbaldistone with "additions and alterations," whose harsh and capricious treatment of three daughters leads to the inevitable results of tyranny. The scene of the second is laid in Cavalier and Puritan times, when a maiden's love could be crossed by the distractions of civil war—when the head of an ancient house might at any unforeseen turn of the wheel be jeopardized, and the daughter's hand be claimed as the interposing sacrifice. The above slight outlines will suffice to show that nothing can well be older than the subjects of Mrs. Bray's new tales. But this is of less consequence than some would think. Based upon the oldest of old stories, of which a child used to play-going must have foreseen the issue, 'The Wife's Secret' has been the one successful drama of recent seasons. There is a curious amount of truth in the Divine's maxim "that people do not want to be informed so much as to be reminded," even when it is applied to the world of fantasy. A vast section of the public is absolutely rumbled past smoothing by originality. While new wit and new character are delicious to all who themselves possess a touch of enterprise,—the power of old jokes, old sayings, old loves, and old familiar faces over "the Million" is as far from being exhausted as if the planet Topsy-Turvy were not now the star in the ascendant.

Enough has been said to indicate what manner of pleasure may be found in Mrs. Bray's tales. They do not yield matter for extract; but they will justify our recommendation of them to all such as care for the provincial romance of England.

Narrative of Events in Borneo and Celebes, down to the Occupation of Labuan. From the Journals of James Brooke, Esq. Rajah of Sarawak and Governor of Labuan. Together with a *Narrative of the Operations of H.M.S. Iris.* By Capt. Mundy, R.N. 2 vols. Murray.

To say that these valuable records of the proceedings of an extraordinary man do not possess that absorbing charm which characterized their predecessors, is no absolute disparagement of their merit: this result is an accident of time—and altogether apart from the question of their intrinsic interest. Since the publication of Mr. Brooke's former Journals, the attention of the public has been in a manner fixed upon the movements and fortunes of their author and here. Scarcely an incident now marks his career that does not at once become generally known; and besides despatches, parliamentary returns, articles in newspapers and magazines, a tolerably voluminous library on the Oriental Archipelago in general and the settlement of Sarawak in particular has recently issued from the press. So far, therefore, as the reader from mere curiosity is concerned, the gloss of novelty is gone from the subject;—for though all the romance

of the thing remains, it is a romance of which the mystery is comprehended—the danger in a great measure past. No man reads Dampier a second time with the same feelings; and further adventures of Robinson Crusoe would probably have found but few admirers. The same principle applies to every "wondrous tale," whether of actual or of imaginary life. Once told, its effect, be that great or little, is produced; and continuations must seek their interest for the general reader in new sources.

Keppel's volumes gave the outlines of the strange drama of Mr. Brooke's career; but it will be remembered that in transcribing from the Journals of his friend the gallant Captain presented the reader with only excerpts and fragments,—often leaving large chasms in the narrative, and generally rendering only such passages as referred to personal adventures. Capt. Mundy, exercising, as we think, a sounder discretion, has printed the Journals *seriatim*—omitting only such portions as have already been made public. The present publication and the former are, consequently, necessary as the supplement and complement of each other. Glad to get the whole of these papers any way, we should nevertheless have been better pleased to have had them in their natural form—the continuous order in which they were written. For the biography of the Rajah and for the history of the introduction of European civilization into Borneo they must necessarily be studied in that order. At present, this can be done only with some care and trouble; and as the two works in which these not unimportant historical documents are incorporated are the property of different publishers, there is only a remote prospect of their appearing in their proper shape.

The new Journals of Mr. Brooke here offered to the world by Capt. Mundy fill one and a quarter of these two goodly volumes. Recording less of personal adventure and painting less exciting scenes than those communicated by Capt. Keppel, they nevertheless contain matter of higher and graver interest for those who look to the future rather than to the past—that is, for the merchant, the statesman, the philanthropist and the civilizer; for they render the mind, thoughts, principles of action and purposes of the most powerful individual on the largest and one of the richest islands in the world. Here we get firm hold of the man in his totality—of the ruler in his natural proportions. His private reflections are poured out upon the page with singular frankness, modesty and self-consciousness. We see his mind growing under our observation—his purpose forming; and we obtain a more intimate knowledge of his trials and temptations than we before possessed. Few men confess themselves to the world with such apparent truth, with so much clearness and confidence. "Without fear and without reproach," and consequently without disguise, seems to be his fit characterization. We pass at once to consider his projected policy with regard to the more peaceful and honest natives of Sarawak.

On the best method of civilizing and enlightening the inferior races of the eastern world, the ruler of Sarawak entertains decided opinions—and seems resolved to work them out. Unlike the scheme proposed by others of his countrymen in somewhat similar circumstances, his design is to civilize the land of his adoption—not to colonize it; to elevate the present occupiers of the soil in the scale of creation—not extirpate them and usurp their place. Borneo for the Borneans,—is, in fact, his motto. The mission which he proposes to himself and his chosen band of fellow-labourers is, to introduce gradually a knowledge of European art into the Archipelago—but to

avoid bringing European races, except so far as is absolutely necessary for his purpose, into contact with the Oriental ones: for the uniform history of English, Spanish, Dutch, and all other dependencies of European governments has taught him the fatal effect of such connexion to the inferior races. Mr. Brooke's reflections on this subject are, we feel inclined to think, reasonable and judicious:—at all events, his is an experiment worthy of a fair trial. Complete civilization need not work disastrously in any sphere; but depraved white men in contact with savage dark ones all history avouches to be a condition of war, of peril, and ultimately of destruction to the latter. Acting upon this conviction, the English Rajah has been careful to prohibit any European in whose character he had not the strictest confidence from settling or having intercourse with the natives. His Malays and Dyaks have vices enough of their own; and if it be possible, it is desirable that they should be able to acquire the knowledge without the demoralization of civil society. How far this plan may be practicable, and how far its author's opinion may be modified by actual experience, remain to be seen.

In announcing his design and the principles which are adopted as his guides, Mr. Brooke briefly reviews the history of European ascendancy in America, in Africa, in the East;—and concludes that it has hitherto been a curse rather than a blessing. Bringing this review to a close, he says:—

"Lastly, I must mention the effect of European domination in the Archipelago. The first voyagers from the West found the natives rich and powerful, with strong established governments, and a thriving trade with all parts of the world. The rapacious European has reduced them to their present condition. Their governments have been broken up; the old states decomposed by treachery, by bribery, and intrigue; their possessions wrested from them under flimsy pretences; their trade restricted, their vices encouraged, their virtues repressed, and their energies paralysed or rendered desperate, till there is every reason to fear the gradual extinction of the Malay races. This is the historical record of the rule of Europeans from their earliest landing to the present moment. The same spirit which combines the atrocity of the Spaniard with the meanness of the Jew pedlar has actuated them throughout, receiving only such modifications as time or necessity has compelled them to adopt. Who that compares the states of the Peninsula, Java, Sumatra, Borneo, or Celebes, before and subsequent to the period of European domination, but must decide on the superiority of the former?"

Considerable space in these volumes is devoted to the Journals of Mr. Brooke's visit to Celebes. Little is yet known to Europeans of that magnificent island—of its natural history, or of the political institutions of the nations which occupy it. Yet on many accounts these are well calculated to excite curiosity and interest: for, of all the races of the East, of all the followers of the Arabian prophet, from Turkey to China, the Bugis have alone emancipated themselves from the chains of Asiatic despotism and stagnation—arrived at some vague conception of elective government—gained a full recognition of popular rights on the part of their rulers. Politically speaking, the Bugis of Celebes are the most advanced of all the Orientals. Their constitutions, of which we have, however, as yet only glimpses, are full of interest to Europeans:—and the flood of information which these papers contain, ample and more authentic than any previously given to the public on that subject, is particularly welcome.

The southern limb of Celebes—the portion of that large island visited by Mr. Brooke—contains the four great kingdoms of Boni, Wajo,

Luwu, and Soping; besides Goa—a settlement under European rule—and Si Dendring, formerly a dependency of Boni, but now also an independent state.—

"The state of Boni, now the most powerful in Celebes, is of recent origin, and presents the curious spectacle of an aristocratic elective monarchy. The King is chosen by the aru pitu, or rajah pitu, or seven men or rajahs. The aru pitu, besides being the elective body, hold the great offices of state, and thus, during the lifetime of a king of their own choice, continue the responsible rulers of the country. The tomarilalan is prime minister and treasurer; and, though not a member of the elective body, is the sole medium of communication with the king. Upon the death of one of the aru pitu, his successor is appointed by the remaining six; so that, in fact, the aristocratic body not only elects a king, but is likewise self-elective."

The Bugis of the Boni are a trading people; and the resemblance of their institutions to a celebrated commercial nation of Europe—Venice—is very striking. The government of Wajo is still more European, being a mixture of the constitution of ancient Rome and that of the Low Countries in the feudal period.—

"The government of Wajo is feudal, and comprised of numerous rajahs, independent, or nearly so, living in their own districts, possessing the power of life and death, and each surrounded by a body of slave retainers or serfs, attached solely to the fortunes of their master. A general form of elective government, however, holds amongst them, which modifies the arbitrary sway of the rajahs of fiefs, and acknowledges, to a certain degree, the rights of free men not of noble birth. This government consists of six hereditary rajahs, three civil and three military chiefs, one military chief being attached to each civil one. With these six officers rests the election of a head of the state, entitled the aru matoah, who may be considered an elective monarch, exercising during his reign all functions of the chief magistrate, checking and controlling the feudal lords, deciding cases of difference, and conducting the foreign policy of the kingdom. Below the six great chiefs is a council, or chamber of forty arangs, or nobles of inferior rank, who further serve to modify the feudal state, and are appealed to in all cases of importance or difficulty. The rights of the freemen are guarded by three pangawas, or tribunals of the people, one being attached to each department of the state. I may arrange the government thus:—

Aru Matoah,
elected by
the Six Hereditary Rajahs.
The Council of Forty.
Pangawa—Pangawa—Pangawa.
General Council.

The power of these pangawas, or tribunals of the people, is considerable. With them only it rests to summon a meeting of the council of forty. They possess the right of veto to the appointment of an aru matoah. Their command alone is a legal summons to war, no chief or body having right, or even authority, to call the freemen to the field. The census of the population and the appointment of freemen, as heads of towns or villages, are in their hands, with many other privileges. The election of these pangawas rests with the people, and is generally hereditary. Each town and village has a number of freemen called the orang tuah, who administer its internal concerns, and are responsible to the chiefs for the dues in their power to exact. Besides the constitution of the government here detailed, there is a general council of the people, composed of the heads of villages and all the respectable freemen, who are convened on extraordinary occasions, to state their opinions and discuss important questions, without, however, having the power of arriving at a decision."

It is impossible to avoid thinking, with Mr. Brooke, that there is every reason to entertain hope of a people who, from the dead level of Asiatic and Mussulman prostration, have elevated themselves thus far. In one respect only do these Wajoans differ from their European prototypes; all the offices of the state are open to women, and the sex actually fill four of the

six great chieftainships of the nation. These ladies appear in public (contrary to Mohammedan usages) like the men—rule, ride, and visit even foreigners without the privity or consent of their husbands.

On some points Mr. Brooke corrects the imperfect statements of Sir Stamford Raffles relative to native manners and customs:—in particular, we may notice that he explains the terrible feast of the *lor dara* into a comparatively innocent affair. Instead of the *hearts* of their slaughtered enemies being devoured with lime and salt at this so-called "feast of blood," it is a hare which is made the sacrifice,—and on hunting expeditions is eaten raw with chillies, limes, and salt as condiments.

Returning to Sarawak from his long cruise, the series of events commenced which ultimately raised the private voyager to a principedom:—but with these the public is already well acquainted. The further notes on the manners of the natives and the resources of their country which these volumes contain confirm the curious particulars respecting them that have been previously made known. They afford much additional information respecting the extraordinary custom of "head-taking." In Mr. Brooke's account of one of the tribes of Borneo these notes occur.—

"If a white man, China-man, or Malay were to come into their country, they would not kill him for his head; but if they quarrelled and fought, and he was killed, they would then secure the prize for the ladies! They would not either kill a stranger Dyak who came as a friend amongst them. It was absolutely necessary to be the possessor of one head previous to marriage. If a man wanted to get married and could not procure an enemy's head, he accompanied a party of perhaps fifty or one hundred men a long way into the interior, and then attacked anybody for the sake of the head. The chief, Cimboug, was particularly examined on this point, and insisted it was only on such an occasion they made these excursions, and then always a long way from home!"

Mr. Brooke thinks that with the same motive—that is, if European ladies were to take a liking for *heads* as well as *hearts*—the warriors of Christendom would not scruple to follow the rule of the Dyaks. This point we will not discuss with the Rajah,—who, having himself been a soldier, ought better than ourselves to know the temper of the fighting mind; but if the taste should grow that way amongst the damsels of the West, we trust the fancy will be for moustached and military heads, not for those of unwelcome civilians like ourselves.

A considerable portion of these diaries consists of their writer's private reflections on his curious position,—his plans as they arose in his mind from day to day,—and his personal work and duty in the strange circumstances in which he was placed. As pieces of autobiography, these passages are among the most fascinating in the work. Mr. Brooke's ability as a writer is far from mean. Occasionally there are great eloquence and pictorial power in his reflections and descriptions; and we are assured that his MSS. are unrevised and without a blot. Intending to return next week to the narrative of Capt. Rodney Mundy and the events in which the Iris took a prominent part, we close our present notice with the following simple and touching passage. There are few men, we think, of those who have ever been far away from home and home's affections who have not felt the yearnings which it portrays.—

"The sun now sinks over the blue hills of Si Dendring, and as I gaze on him I think of the Isle of the West—our native land; what son has she in a wilder land! Friends—dear friends, I think upon you, too—the binding link to my country, and I wish for some magic power to enable me to bring the scene and place before your eyes and minds; the

lake and distant mountains—the dingy bamboo house—the dark figures seated around me as I write—the slaughtered birds—the scattered arms—the reclining figures of my shipmates—the touch of evening over the landscape, and the blazing glare on the distant plain! All this is easily enumerated, but not described. It is not the beauty of the scene, but its effects which strike! The wild land, the distant clime—the uncertainty—the novelty of the life, and its very simplicity. As the light fades I close my journal—retire from the window—spread my mat, and soon shall lose all consciousness of the labours and pleasures of the day in sleep."

What heart will not respond to these home references of the courageous wanderer!

The Saint's Tragedy; or, the True Story of Elizabeth of Hungary, Landgrave of Thuringia, Saint of the Romish Calendar. By Charles Kingsley, Jun., Rector of Eversley; with a Preface by Professor Maurice. Parker.

Nor many days since we were speaking of the position and peculiar trials of Woman the Artist as treated in fiction. Here, we have a study at full length of Woman the Devotee:—for the consideration of which we naturally rise from prose to poetry.

The distinguishing value of Mr. Kingsley's work appears to us to reside in its conception. 'The Saint's Tragedy' falls naturally to the execution of a clerical poet: such choice of subject being in every point of view becoming and graceful. But considering the times and their controversial taste—as well as the fanaticisms and fopperies by which Man's passion and Man's conceit have of late surrounded all such subjects—it was scarcely to be expected that the figure to be painted should have been displayed in so fit an attitude and so fair a light as Mr. Kingsley has selected. There is no want of deep and affectionate reverence for the enthusiasm, the purity, the spiritual aspirations of his heroine. Human sweetness and heavenly sanctity have rarely been imagined more lovely in their union than in her "life, conversation, and deace;" yet never is our sympathy allowed to seduce us into a forgetfulness of the real import and significance of her career of sacrifice. We admit that it may have been inevitable,—we are even invited to contemplate without rancour the ambitious and strangely perverted motives of him whose priestly authority goaded his victim onward till her humanity was absorbed in asceticism; but the picture of past times is never sanctified into a pattern "of all time." And now, when we have architectural tourists who cross themselves at the bare thought of a Wren's blasphemies—when young gentlemen are availing themselves of Paternoster Row to encourage young gentlemen to shut themselves up in monasteries—when a wiser company of half-thinkers is trying to exalt the Joscelyn de Brakelonds of former times at the expense of Railway Kings of our own (as if either single figure were a fair type of his period)—a protest against superstitious homage or sweeping denunciation, such as we find in 'The Saint's Tragedy,' is valuable,—and to be acknowledged all the more warmly when uttered by one habitually tempted to class persuasion and class reproval.—This, too, is the fit place for recommending to all thoughtful persons the Preface by the Rev. Mr. Maurice. His style is entangled, not to say ungraceful; but the doctrines and opinions propounded have a depth and candour which ought to secure for them respectful consideration.

Though we have given the purpose precedence before the poetry—it is from no design of undervaluing Mr. Kingsley. He possesses qualities entitling him to regard as an artist. There is no lack of thought and imagery—

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none of picturesque arrangement of his materials—none of a certain robust humorousness befitting a picture of Middle Age life: but he is not clear of a blemish shared by other writers of his school—a neglect of the music of versification; as if sound must, of necessity, exclude sense. He is prone, too, to a certain awkwardness, not to say impropriety, of epithet, such as cultivated taste must often question. Mr. Kingsley, however, manifests so much clearness of view and directness of purpose, that we will not consider any technical faults of his as past cure.

We will offer some extracts to justify what we have said. The scene at Saint Elizabeth's bridal feast—where the praise of the minstrels and the sarcasm of the fool and the stern monkish chanting without mingle in unrehearsed concert—is good in effect. The device, however, is not original:—and we prefer to exhibit a picture of the wedded Saint returning from one of her missions of almsgiving.—

ELIZABETH enters without cloak or shoes, carrying an empty basket.

Isentridis. What's here, my princess? Guts, fetch her robes!

Rest, rest, my child!
Elizabeth. *(Throwing herself on a seat.)* Oh! I have seen such things.

Isentridis still: your bright looks dazzle me
As those who long in hideous darkness pent
Blink at the daily light; this room's too fair—
We sit in a cloud, and sing, like pictured angels,
And say, the world runs smooth—while right below
Welters the black fermenting heap of life
On which our state is built: I saw this day
What we might be, and still be Christian women:
And mothers too—I saw one, laid in child-bed
These three cold weeks upon the black damp straw,
No nurses, cordials, or that nice parade
With which we try to balk the curse of Eve—
And yet she laughed, and showed her buxom boy,
And mid, Another week, so please the Saints,
She'd be at work a-field. Look here—and here—

(Pointing round the room.)
I saw no such things there; and yet they lived.
Our wanton accidents take root, and grow
To vaunt themselves God's laws, until our clothes,
Our gems, and gaudy books, and cushioned litter
Become ourselves, and we would fain forget
There live who need them not.

(GUTHA offers to robe her.)
Let be, beloved—

I will taste somewhat this same poverty—
Try these temptations, grudges, gnawing shames,
For which 'tis blamed; how probe an unfeigned evil!
Would't be the poor man's friend? Must freeze with
him—
Test sleepless hunger—let thy crippled back
Ache o'er the endless furrow; how was Ie,
The blessed One, made perfect? Why, by grief—
The fellowship of voluntary grief—
I read the tear-stained book of poor men's souls,
As I must learn to read it. Lady! Lady!
Woe but one robe the less—forego one meal—
And thou shalt taste the core of many tales
Which now flit past thee, like a minstrel's songs,
The sweeter for their sadness.

Isent. We are alone. Now tell me, dearest lady,
How came you in this plight?

Elizabeth. Oh! chide not, nurse—
My heart is full—and yet I went not far—

Even here, close by, where my own bower looks down
Upon that unknown sea of wavy roofs,
I turned into an alley 'neath the wall—

And stepped from earth to hell—The light of heaven,
The common air was narrow, gross, and dim—
The flies did drop from the eaves; the unhung doors
Tattered o'er ink pools, where reeked and curdled

The offal of a life; the gaunt-haunched swine
Grovled at their christened playmates o'er the scraps.

Still mothers cursed; wan children wailed; sharp coughs
Glewed through the crazy chambers; hungry eyes
Glewed dumb reproach, and old perplexity,

To stare for words; o'er still and webless looms
The listless craftsmen through their elf-locks scowled;

These were my people! all I had, I gave—
They matched it, thankless; (was it not their own?)
Wrong from their veins, returning all too late?

Or in the new delight of rare possession
Forgot the giver; one did sit apart,
And slivered on a stone; beneath her rags
Nodded two tawny, fleshless, leering boys,

Crown'd old before their youth; they cried for bread—
She hid them down, and hid her face and wept;

I had given all—I took my cloak, my shoes,
(What could I else? 'Twas but a moment's want
Which she had borne and borne day after day.)

And clothed her bare gaunt arms and purpled feet,
Then slunk ashamed away to wealth and honour.

From the tone of the above, the reader, inter-
ested in the subject and already acquainted
with the heroine of the poem, may gather that

Mr. Kingsley rejects the miracle-work of her

history dwelt upon with so loving a reverence
by the Montalemberts and other votaries of his
school. We are simply shown again and again the
Woman strung to a tension which mortal heart
and brain could not, and should not, bear,—
the Princess discrowning herself—the Wife re-
nouncing her husband—the Mother acquiescing
in yielding up the guardianship of the children.
All these, it might be submitted, are wonders
as great as the far-famed miracle of the celestial
roses which filled Saint Elizabeth's poor-basket
to vindicate her against the reproof of her less
angelic husband. But the marvel thereof is
less consolatory to human enthusiasm: the
virtues thereby asserted are more seriously
counterbalanced by an amount of affections
torn up and duties trampled on. We must
not, however, go further, lest we find ourselves
on the troubled sea of Polemics.

Our next extract shall be a Middle Age pic-
ture, in which we think our character of the
author as understanding the colour and humour
of his period finds proof. The scene is the
funeral of the Landgrave.—

*SCENE IV. A Procession entering the
West Door, headed by ELIZABETH and the Bishop, Nobles,
&c. Religious bearing the Coffin which incloses LEWIS's
Bones.*

1st Lady. See! the procession comes—the mob streams in
At every door. Hark! how the steeples thunder

Their slow base to the tenored dirge's wail.

2nd Lady. They will stop at the choir screen.

Knights. And there, as I hear, open the coffin. Push forward, ladies, to that pillar: thence you will see all.

1st Peasant. Oh dear! oh dear! If any man had told me
that I should ride forty miles on this errand, to see him that
went out flesh come home grass, like the flower of the
field!

2nd Peas. We have changed him, but not mended him,
say I, friend.

Old Woman. Pity they only brought his bones home!
He would have made a lovely corpse, surely. He was a
proper man!

1st Lady. Oh the mining step he had with him! and the
delicate hand on a horse, fingering the reins as St. Cicely
does the organ-keys!

2nd Lady. And for hunting, another Siegfried.

Knights. If he was Siegfried the gay, she was Chriemhild
the grim; and as likely to prove a firebrand as the girl in
the ballad.

1st Lady. Gay, indeed! His smiles were like plum-cake,
the sweeter the deeper iced. I never saw him speak civil
word to woman, but to her.

2nd Lady. Oh, ye Saints! There was honey spilt on the
ground! If I had such a knight, I'd never freeze alone on
the chamber-floor, like some that never knew when they
were well off. I'd never elbow him off to crusades with my
pruderies.

Knights. Pluck your apples while they're ripe,
"And pull your flowers in May, O!"

Oh! Mother?

Old Woman. "Till when she grew wizened, and he grew
cold,

"The balance lay even 'twixt young and old."

Monk. Thus Satan bears witness perforce against the
vanities of Venus! But what's this babbling? Carolations
in the holy place! Tace vetula, taceas, taceto also, and
that forthwith.

Old Woman. Tace in your teeth, and taceas also, begging-
box! Who put the halter round his waist to keep it off
his neck, who? Get behind your screen, sirrah! Am I not
a burgher's wife? Am I not in the nave? Am I not on
my own ground? Have I brought up eleven children with-
out nurse, wet or dry, to be faced now-a-days by friars
in the nave? Help! good folks! Where be these rooks
a-going?

Knights. The monk has vanished.

1st Peas. It's ill letting out waters, he finds. Who is that
old gentleman, sir, holds the Princess so tight by the
hand?

Knights. Her uncle, knave, the Bishop.

1st Peas. Very right, he: for she's a'most a born natural,
poor soul. It was a temptation to deal with her.

2nd Peas. Thou didst cheat her shockingly, Frank,
time o' the famine, on those nine sacks of maslin meal.

Knights. Go tell her of it, rascal, and she'll thank you for
it, and give you a shilling for helping her to a "cross."

Old Woman. Taceing free women in the nave! This
comes of your princesses, that turn the world upside
down, and demean themselves to hob and nob with these
black badicoats!

Elizabeth. *(In a low voice.)* I saw all Israel scattered on the
hills

As sheep that have no shepherd! Oh, my people!
Who crowd with greedy eyes round this my jewel,
Poor ivory, token of his outward beauty—

Oh! had ye known his spirit—Let his wisdom
Inform your light hearts with that Saviour's likeness
For whom he died! So had ye kept him with you;
And from the coming evils, gentle Heaven,
Did not withdraw the righteous: 'tis too late!

1st Lady. There now, she smiles; do you think she ever
loved him?

Knights. Never creature but mealy-mouthed inquisitors,
and shaven singing-birds. She looks now as glad to be rid
of him as any colt broke loose.

1st Lady. What will she do now, when this farce is over?

2nd Lady. Found an abbey, that's the fashion, and elect
herself abbess—set up the first week for queen-of-all-souls

—tyrannize over hysterical girls, who are forced to thank
her for making them miserable, and so die a saint.

Knights. Will you pray to her, my fair queen?

2nd Lady. Not I, sir; the old Saints send me lovers
enough, and to spare—yourself for one.

1st Lady. There is the giant-killer slain. But see—they
have stopped: who is that raising the coffin-lid?

2nd Lady. Her familiar spirit, Conrad the heretic-
catcher.

Knights. I do defy him! Thou art my only goddess;
My saint, my idol, my—ahem!

1st Lady. That well 's run dry.
Look, how she trembles—Now she sinks all shivering
Upon the pavement—Why, you'll see nought there

Flirting behind the pillar—Now she rises—
And choking down that proud heart, turns to the altar—
Her hand upon the coffin.

Finally, we will cite a fragment from the last
scene of 'The Saint's Tragedy.'—

Woman. Oh listen, listen!
What sweet sounds from her fast-closed lips are welling,
As from the caverned shaft, deep miners' songs?

Elizabeth. *(In a low voice.)* Through the stifling room,
Floats strange perfume;
Through the crumbling thatch
The angels watch

Over the rotting roof-tree.

They warble, and flutter, and hover and glide,
Waiting old sounds to my dreary bedside.

Snatches of songs which I used to know
When I slept by my nurse, and the swallows
Called me at day-dawn from under the eaves.

Hark to them! Hark to them now—
Fluting like woodlarks, tender and low—
Cool rustling leaves—tinkling waters—

Sleepbells over the sea—
In their silver plumes Eden-gales whisper;
In their hands lilies—but not for me—not for me—
No crown for the poor fond bride!

The song told me so,
Long, long ago.

How the maid chose the white lily;
But the bride she chose
The red red rose,

And by its thorn died she.

Well—in my Father's house are many mansions.
I have trodden the waste howling ocean-foam,
Till I stand upon Canaan's shore,
Where Crusaders from Zion's towers call me home,
To the saints who are gone before.

Con. Still on Crusaders! *(Aside.)*

Abbeas. What was that sweet song, which just now, my
Princess,

You murmured to yourself?

Elizabeth. Did you not hear
A little bird between me and the wall,
That sang, and sang?

Abbeas. We heard him not, fair saint.

Elizabeth. I heard him, and his merry carol revealed
Through all my brain, and woke my parched throat
To join his song: then angel melodies
Burst through the dull dark, and the mad air quivered
Unutterable music. Nay, you heard him.

Abbeas. Nought save yourself.

Elizabeth. Slow hours! Was that the cock-crow?

Woman. St. Peter's bird did call.

Elizabeth. Then I must up—
To matins, and to work—No, my work 's over.

The character and the fate of him who made
the lady a Saint (the argument of the poem
lies in these few words) may be left to other
critics and chroniclers—since we must now take
leave of Mr. Kingsley. He has something to
learn as a mechanist; but the calmness of view
and the fidelity to his own first conception
which this work reveals both belong to a high
mastership in Art—and are to no one more re-
quisite than to the devotional poet.

Lecana; or, the Doctrine of Education. Trans-
lated from the German of Jean Paul Fr.

Richter. Longman & Co.

The anonymous translator of this work has
done good service. Though, from the quaint-
ness and pregnancy of his sayings, no other
German writer has perhaps attained a popu-
larity so large as Jean Paul Richter—yet, from
the difficulty of rendering anything so idiomatic
into another tongue, little more than fragments
of his various productions have received an
English dress. Many of our readers will there-
fore feel grateful for the present version, in its
integrity, of a work by such a writer, bearing
powerfully on a question of such vital and
national importance as Education. They will

like it the better for its not dealing with either the political or the sectarian aspects of the subject,—but almost exclusively with the domestic and parental. To readers of all classes, the humorous, pathetic, and poetic style of the book will furnish an entertainment quite peculiar, but abounding in delight. To the due rendering of this the translator modestly considers that only Mr. Thomas Carlyle would be equal; but there are an ease and a clearness in the version before us which satisfy us on this head, and induce us to be content that so good a work has obtained so good a translator.

Very easily might the entire volume have been made unintelligible if either unskilfully or pedantically rendered. The introductory chapters in particular might have been converted into serious obstacles to the perusal at all. Even now they compose a jungle, at it were, of general argument and illustration, through which it is both difficult and dangerous to attempt making way. A passage, however, once effected through these confused word-wildernesses, we arrive at a more civilized district. In the midst of the family circle Richter discourses in his own random manner, now on lofty, now on humble themes—now digressing, now returning—until, as it would appear, from all points of the compass a world of illustration has been gathered and brought to bear upon the main topic. Heaps of riches are exhibited—to some a chaos, to others a creation. They who will, and have a fair sight, may reduce the *nebulae* of his book into stars and systems. To the wise, all is admirable,—each part in its peculiar way. If there be any hard for even them to understand, it will be accepted because of the excellence of that which is easy.

An analysis of such a work—particularly of a translation—would scarcely be eligible; but some extracts expressive of its character may be rightly expected. Here, then, is a specimen of its quality.—

"No former age or people is to be compared with any since the invention of printing; for since that time there have been no more isolated states, and consequently no isolated influence of the state on its component parts. Strangers and returned travellers, whom Lycurgus excluded from his republic, like episodes and the intervention of gods from the dramatic unities, now traverse every country under the name of missals and waste paper. No one is any longer alone, not even an island in the most distant sea; thence comes it that the political balance of power of many states, collected under one arm of the balance, is now first mooted. Europe is an interlaced, mis-grown, banyan forest, round which the other quarters of the world creep, like parasite plants, and nourish themselves on its decayed parts. Books form a universal republic, a union of nations, or a society of Jesus, in a nobler sense, or a humane society, whereby a second or duplicate Europe arises; which, like London, lies in several counties and districts. As now, on the one side, the book-pollen flying everywhere, brings the disadvantage that no people can any longer produce a bed of flowers true and unspotted with foreign colours;—as now no state can be any longer formed purely, slowly, and by degrees from itself, but, like an Indian idol, composed of different animals, must see the various members of the neighbouring states mingled with its growth;—so, on the other side, through the ecumenic council of the book-world, the spirit of a provincial assembly can no longer slavishly enchain its people, and an invisible church frees it from the visible one.—And therefore we educate now with some hope for the age, because we know that the spoken word of the German teacher is re-echoed by the printed page; and that the citizen of the world, under the supervision of the universal republic, will not sink into the citizen of an injurious state, all the more because, though books may be dead yet glorified men, their pupils will ever hold themselves as their living relatives. That the age writes so much on education, shows at once its absence and the feeling

of its importance. Only lost things are cried about the streets. The German State itself no longer educates sufficiently; consequently the teacher should do it in the nursery, from the pulpit, and from the desk. The forcing-houses in Rome and Sparta are destroyed,—in Sinai and in the Arabian desert some few yet stand,—the old circle, that the State should plan and direct the education, and this again act on that, has been very much rectified, or indeed squared, by the art of printing; for now men, elevated above all states, educate states; dead men, for instance, like Plato; just as in the deep old morning-world, according to the saga, angels with glories wandered about, guided, like children, the new men who had sprung out of the ruins, and, having ended their instruction, vanished into heaven. The earth, according to Zach's ingenious idea, has been formed from congregated moons; one moon striking on the American side, drove the deluge over the old world; the sharp-pointed, wildly-up-piled Switzerland, is nothing more than a visible moon, that once tumbled from its pure ether down to the earth,—and so there is in intellectual Europe, far more than in any age or quarter of the world, not addicted to printing, a congregation of soul-worlds, or of world-souls, sent or fallen from heaven. The great man has now a higher throne, and his crown shines over a wider plain; for he works not only by action, but also by writing,—not only by his word, but also, like thunder, by an echo. So one mind influences its neighbouring minds, and through them the masses; as many little ships draw a large one into harbour, so inferior minds bring the great one to shore that it may be unladen."

This has the true ring in it. It is sterling coin, whatever image or inscription it may bear. Another passage or two, and we will send the reader to examine the volume for himself. The following is a beautiful reflection.—

"Who is there who has not experienced in himself what I have done—that often a nosegay of wild flowers, which was to us, as village children, a grove of pleasure, has, in after years of manhood, and in the town, given us by its old perfume an indescribable transport back into god-like childhood; and how, like a flower goddess, it has raised us into its first embracing Aurora clouds of our first dim feelings? But how could such a remembrance so strongly affect us if our childish sensibility to flowers had not been so strong and heartfelt? Ascribe, then, to after life nothing more than the refinement of a deeply implanted feeling."

Sometimes, as we have said, Richter sports with his subject: as in his recommendation of air-baths—and the "thunder-storm bath" in particular. The citation will amuse.—

"There is still one kind of bath, hitherto unused, which would be very advantageous, both to parents and children, I mean a thunder-storm bath. Physicians employ in their experiments on nervous invalids, electric air, electric plates, electric baths; but thunder, or rather thunder water, they have not as yet prescribed. Have they never experienced that a person never feels so fresh, cheerful, and elastic as after a warm or tepid rain has penetrated to the skin? Since human beings, when dry again after a storm, feel so much invigorated, and the world of flowers still more so, why will they not receive this united fire and water baptism from above, and suffer themselves to be raised and healed by the wonder-working arm in the thunder-cloud? One ought to have an especial rain or bathing suit of clothes, as a frequenter of the spring cloud-baths; and then, when there is promise of wet weather, make a rain-party, and return home dripping. The bath company must, alas! change their clothes—the only thing about it which does not please me. The shepherd boy, even in the cold rainy days of November, takes no chest of clothes with him to the field; neither does any French soldier who has marched himself warm all day in the rain, and lies down at night on the cold ground; the fisher stands with his feet in the water and his head in the sun, precisely breaking and reversing the physician's rule;—yet the only hundred-and-seventy year old man in England was a fisher, and had previously been a soldier, and a beggar! Heavens! with what a fair play-ground and free city of the body is our

mind originally surrounded! and how long must it have been the slave of sin and of opinion ere it was condemned to be the chained helmsman or ship-mover of the body!"

What truth and tenderness are combined in the following address to mothers!—

"It is true that the sacrifices you make for the world will be little known by it—men govern and earn the glory; and the thousand watchful nights and sacrifices, by which a mother purchases a hero, or a poet, for the state, are forgotten, not once counted; for the mothers themselves do not count them; and so, one century after another, do mothers unnamed and unthanked, send forth the arrows, the suns, the storm-birds, and the nightingales of time! But seldom does a Cornelia find a Plutarch, who connects her name with the Gracchi. But as those two sons who bore their mother to the temple of Delphi were rewarded by death, so your guidance of your children will only find its perfect recompense at the termination of life."

No more examples, we are sure, are needed to commend this work to special attention.

OUR LIBRARY TABLE.

The History of Auricular Confession, religiously, morally and politically considered, among ancient and modern Nations. By Count C. P. de Lamoignon. Translated under the author's especial sanction by Charles Cocks, B.L.—The religious section of the Count's essay is one which the *Athenæum* is, by its charter, precluded from treating. The "moral considerations," again, are enforced by so many examples of flagrant and frightful immorality that critics not holding the office of Public Accusers had best not dwell upon a tissue of argument so embossed with abominations. Lastly, the political interest of the question is for the moment swallowed up by the surge of more instant and practical matters calling for serious care and attention. When temporal governments are arranged, then the question of spiritual authority may be seasonably and safely discussed. But though by principle and on necessity we content ourselves with a brief notice of this book, we must declare that as a piece of special pleading it seems to us peculiarly objectionable at the present time. It is not the box with three niches, the central one of which is occupied by a figure, indifferent, fanatical, or licentious, as may be,—it is not the formulas of penance, and compositions under the same, which alone should be denounced; but that spirit of ascendancy in the arrogance whereof man usurps the Divine privilege, and which thrives rankly in other congregations than that of Rome. So long as this can be proved, and is not reprov'd, we think books like the one which we here gladly leave are legitimately to be numbered among "works of supererogation" more calculated to kindle hatred than to encourage toleration.

The Parson, Pen, and Pencil; or, Reminiscences and Illustrations of an Excursion to Paris, Tours, and Rouen in the Summer of 1847: with a few Memorabilia on French Farming. By G. M. Musgrave, M.A. 3 vols.—Three weeks in "the Ancient World" (for such has Paris under the Citizen King become), enjoyed in the most commonplace manner possible, are journalized in as many volumes. We have the price of loaf sugar duly noted,—and among the sights set down "an old woman busily employed in new-bottoming chairs," the outside insignia of dentists' shops, &c. &c., and the architectural ingenuity of the *châteaux* where wood is piled against the winter: also something concerning *Père la Chaise*, the *Bibliothèque*, and the *Jardin des Plantes*—rather less than the most meagre guide-book (price sixpence) affords. But then, there are information about sausage-meat and warm praise of the wooden shoes which good Tory children were trained up to hate. It is a pity that while collecting pantry facts and store-room statistics our Parson has not penetrated below the surface. He hath hardly even passed down the most public passage in France,—that of the Panoramas, to wit, Elise, how could the Pencil bemoan the impossibility of finding a pastrycook in Paris—with the hot-hearts of Madame Félix staring him in the face? After encountering such looseness and disregard of "things as they were" (though it is to be hoped that no one has republicinized Madame Félix) in treating subjects so important, we have no courage to venture

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on the Farming Memoranda made by the Parson during the last few days of the holiday. The fatuity of twaddle is doubled by contrast now, when every glimpse we get of France reveals a new wonder or new matter for anxiety.

Small Stories.—The trash-manufactory of what is called "religious novels" must, of late, have been working "long hours"—in defiance of the fashionable disposition to emancipate labour. So numberless are its recent productions, that there is no possibility of examining each separately.—*The Young Man's Home*, by the Rev. Richard Cobbold, is the story of a very terrible sinner,—who returns to the house of an old servant to die penitent. The strength of his humiliation may be indicated by one touch, the like of which we have not met in fiction,—though used to savoury things. "I cannot eat," says the Prodigal, "Goody, I really cannot; if the richest delicacies of the season, lamb and all its accompaniments (!) were placed before me—I have no appetite."—*Domestic Scenes, a Tale for the Times*, by the Author of 'The Business' and 'Distinction,' comes next. Here we have an anthem in glorification of a noble family,—who accuse every one not conforming to their rule of "wickedness"; and who, renouncing "poms and vanities," bind their Bibles and Prayer-books in jewelled covers for the purpose of maintaining the due authority of their rank and station in the eyes of the Smiths and Joneses. The humility of arrogant infallibility has rarely been carried further.—

Constance, a Tale, addressed to the Daughters of England, by the Author of 'Recantation,' shows more literary ability than either of the above, and some desire to excite interest by other devices than those of the odium theologium. It is eminently the tale of a love quarrel; but we are warned in the preface that it has been undertaken "to hold up to view the trials, the mortifications, and the wretchedness which attend a foreign alliance, even where no change of religion is exacted." Those for whose use such small fictions are concocted are not expected nor do they themselves desire to frequent the stores of healthy English literature; otherwise we would remind them of the power with which the alliance in question has been already dogmatically treated by Defoe—and romantically by Richardson. Nor will they heed our assertion, that the most powerful recommendation of the "prudential check" will operate with little persuasion save on those little worth persuading.

Principles of Geometry, Mensuration, &c. By T. Tate.—We like this book less than Mr. Tate's former ones. A mixture of various sciences—or rather of their results—established by a mixture of methods, may be good for those who want only those results, have time to know no more, and are glad of any approach to demonstration which the teacher's plan may allow him to give. Such a work presented for what it really is, has its value. But presented as an avowed substitute for Euclid to all but "the learned," it takes a different character.—"Whatever," says Mr. Tate, "may be its [Euclid's] excellencies as a book of reference to the mathematician, its defects as an initiatory system of Geometry are too apparent to admit of even an apology." When we find him talking of the Elements as a book of reference, and one which is characterized by "metaphysical subtleties," we begin to doubt whether he has ever read Euclid. But when we find objections to Euclid's methods as not being those "which we really do in practice," then we begin to suspect that he has not understood Euclid.—If any reader will tear out Mr. Tate's preface, look to some other guide on the nature and uses of geometry, and then read the work before us, he will have a good chance of spending his time profitably. Mr. Tate's plan is better than his own notion of its place in a good system, or of its comparative value.

Ideas; or, Outlines of a New System of Philosophy. By A. C. G. Jobert.—We cannot enter at length upon the question treated in this first essay, as it is called. It contends, in opposition to Kant and all his followers and extenders, that our ideas of causation, space, time, &c. are derived from experience. The author has reading and thought,—and, though a foreigner, writes very good English; but we are at a loss to see (perhaps in the first essay we have not a right to expect it) what the new system is.

Geometrical Theorems: exhibiting some newly-arrived at Properties of Polygons. By Hill H. Hardy.—The theorems we take to be new,—and they are interesting.

LIST OF NEW BOOKS.

Alison's Europe, new ed. Vol. XVI. post 8vo. 6s. 6d.
A select Christiana, ed. by C. Marriott, 8vo. 10s. 6d. Part II. 8vo. 5s.
Barlow's (T. W.) Field Naturalist's Note Book, oblong, 6s. 3s. 6d.
Barnes's Notes on New Testament, by Cobbin, 4to. 4s. 6d. each.
Blanc (Louis) On the Working Classes, 4s. 6d.
Bradshaw's New Railway Map of Great Britain, 1848, 2s. 6d. cl. case.
Burke's Peerage and Baronage for 1848, 10th ed. royal 8vo. 28s. 6d.
Byrne's (J. C.) Wanderings in the British Colonies, 2 vols. 8vo. 28s.
Chambers's Library for the Young, Vol. IV. 8vo. 1s. 6d.
Coxe's Memoirs of the Duke of Marlborough, Vol. III. 3s. 6d. (Bohm).
Craig's (Rev. R.) Principles of the Jewish Religion and Polity, 5s.
Creasy's (Prof. E. S.) Comments on Bishop Hampden's Case, 8vo. 3s.
Cruchley's Picture of London, 18th ed. Map. 18mo. 5s. 6d.
Davy's (Sir H.) Memoirs of his Life, by John Davy, 8vo. 5s. cl.
Deception, and Frederick Marsden the Faithful Friend, 18mo. 2s. cl.
De Lamarine's (M.) France and England, 3rd ed. 18mo. 1s. 6d.
Easy Introduction to Study of Animal Kingdom, plates, 4s. 6d. cl.
Encyclopedia of Useful Arts, 19 plates, 4to. 25s. cl.
Ford's (Rev. J.) Gospel of St. Matthew, 8vo. 10s. 6d. cl.
Gerstaecker's (F.) Wanderings and Fortunes of Emigrants, 12mo. 6s.
Humboldt's (A. von) Kosmos, trans. by Prichard, Vol. II. pt. 8vo. 12s.
Hughes's (E.) Hand Atlas for Bible Readers, small 4to. 2s. 6d. cl. swd.
James's Works, Vol. XVI. 'De Virtute,' 8vo. 8s. cl.
Jarrett's (Rev. T.) New Hebrew Lexicon, 8vo. 25s. cl.
Jest and Earnest, a Series of Sketches, by A. Wallbridge, 2nd ed. 1s.
Latham's (R. G.) English Language, 2nd ed. 8vo. 15s. cl.
Lodge's Portraits, Vol. V. 8vo. 6s. 6d. (Cabinet Edition).
Macbride's (J. D.) Lectures on the Diatessaron, 3rd ed. 8vo. 15s. cl.
Mayer's (Rev. M. J.) Late Civil War in Switzerland, post 8vo. 3s. cl.
Michael's (J.) History of the French Revolution, Part II. post 8vo. 2s.
Mystery's Sermons at Winchester College, 2nd Series, 6s. 6d. cl.
Mystery of the Old Castles of France, royal 8vo. 5s. cl.
Naturalist's Lib., Vol. XXXVI. and XXXVII.—'Fishes,' Vols. II. and III. 4s. 6d. each.
Parlour Library, Vol. XIV. 'Emilia Wyndham,' 12mo. 1s. 6d.
Philip of Lotaria, or, the Revolution of 1789, 8vo. 15s. cl.
Regional Life of our Saviour and Joseph, square, 1s. each, swd.
Regional Vero, a Tale of the Civil Wars, in Verse, by Mant, 6s.
Reynolds's (G. W. M.) Robert Macaire in England, illust. 8vo. 5s. cl.
Rich's (J.) History of the French Revolution, Part II. post 8vo. 2s.
Rowdell's (A.) Child's First Steps to Scottish History, 12mo. 4s. cl.
Sanderson's (R.) Christian Man, 2nd ed. 18mo. 9d. cl.
Sketches of Her Majesty's Household, 8s. post 8vo. 1s. cl.
Standard Novels.—'Mrs. Armitage,' or, Female Domination,' by Mrs. Gore, 5s. cl.; 'Ditto,' 'Emilia Wyndham,' 12mo. 5s. cl.
Strickland's (Miss) Lives of the Queens of England, Vol. XII. 16s. 6d.
Templeton's Engineer's Companion Book, 3rd ed. 12mo. 5s. cl.
Templeton's Locomotive Engine, 2nd ed. 12mo. 4s. cl.
Watson's (Rev. A.) Seven Sayings on the Cross, 8vo. 6s. cl.
Weedon's (T.) Practical Grammar of English Language, 4s. 2s. cl.

THE ALDER KING.

From the German.

"Wer reitet so spät?" &c. &c. Goethe.

Who rides so late in the wind and rain!—
A father who bears his son with pain;
Yet he bears him well on his wearied arm,
And he holds him fast and he keeps him warm.

"My son, why hidest thou low thy head?"
"See'st not, my father, the Alder King dead?
The King of the Alders, with crown so bright."
"My son! 'tis nought but the mists of the night."

"Thou dear, dear child, come, come with me,
And the prettiest plays will I play for thee;
The brightest flowers will I pluck on our shore,
And robes of gold hath my mother in store."

"My father! my father! and hearest thou nought,
What the King of the Alders so gently hath sought?"
"Be still!—lie still, mine own loved boy,
I hear the winds thro' the dry leaves sigh."

"And wilt thou boy, fair boy, with me,—
My daughters shall tend thee on bended knee,
My daughters each night shall a measure keep,
And rock thee, and dance thee, and sing thee to sleep."

"My father! my father! and see'st thou not there,
In the dusk, the Alder King's daughters fair?"
"My son, my son, I see it full well,
'Tis the old grey willow, below in the dell."

"I love thee—I love thee—thy beauty and bloom;
And if thou wilt not, I will force thee to come."
"My father! my father! he grasps me strong,
The King of the Alders hath wrought me wrong."

The father is trembling; he rides through the rain,
He rides with his child all aching with pain;
He speeds for his castle—he enters in dread,
He opens his arms—his child is dead!

M. S. J.

It has been the object of the translator to keep as close as possible, not merely to the sense, but to the words and measure of the original.

FOREIGN CORRESPONDENCE.

Rome, March 15.

I have just returned from Monte Cavallo—whither I betook myself at five o'clock this afternoon, for the purpose of witnessing the Papal benediction bestowed from the great window of the Quirinal Palace. Englishmen at Rome are far too numerous, and Papal benedictions too common, for me to dream of entertaining the readers of the

Athenæum with a description of so well-known a ceremony for the sake of its intrinsic interest. But if benedictions be common, the occasion of that bestowed to-day was at least sufficiently rare and novel to afford matter of interest to the whole of Europe.

The Eternal City was this morning presented with a constitution providing for a complete representative system of government. The Pope is no longer an absolute monarch. This consummation has been no doubt somewhat precipitated by the late events in France: but it has been for some months past one of those coming events which cast shadows before. When the excellent Pius established the "Consulta," he told its members, as your readers know, that "they were greatly mistaken who saw in it the germ of any institutions incompatible with the entirety of the Pontifical sway and power"—and that he would "hand down, as he was bound to do, that power whole and undiminished to his successors, as he had received it from his predecessors." His Holiness's subjects, as you also know, took a very different view of the matter. I then said that the deed that day accomplished by his Holiness already made it impossible for him to hand down his sway such as he received it—that the institution then established contained the germ of a representative system, which in due time it would infallibly bring forth.—That the hour of birth was so near at hand I certainly did not anticipate.

Rome has been for some days past in a state of considerable agitation and uneasiness. Great fears have been entertained of a serious outbreak of popular discontent. Precautions of all sorts have been taken. Dragoons and civic guards have constantly patrolled the streets in all directions. But it is probable that nothing but the strong feeling of personal respect and affection for Pius the Ninth which pervades every class really availed to keep all quiet. The Jesuits are well known to be the especial object of the popular anger and hatred; and these worthy fathers are about to depart hence,—moved thereto, as is thought, by a word of advice from a quarter whence it could not be neglected. But if the people have been uneasy, their rulers, it may be safely asserted, have been no less so,—though their throes are less patent to the vulgar eye. To the body of the Sacred College, the transfer of power from their own hands to those of a lay popular assembly appears at once an impiety, a humiliation, and an imprudence akin to that of intrusting a powder magazine to the care of a drunken man with a firebrand in his hand. For several days after it had been promised, Rome had to wait in an agony of expectation and anxiety for its constitution. An address from the Pontiff came forth imploring patience, and begging for a little time. "Every one," he says, "must understand the great difficulty that presents itself to him who unites two great dignities, in the task of tracing the precise line which ought to separate one power from the other. That which in a secular government can be done in a night, can be accomplished in the pontifical government only after mature consideration. I flatter myself, however, that within a few days I shall be in a position, having completed this labour, to announce a result which I trust will give satisfaction to all persons of sense and understanding."

On the strength of this assurance, Rome consented to defer burning down the Jesuits' Convent and throwing the cardinals into the Tiber;—which latter measure had been openly threatened at the masked ball that takes place on the last night of Carnival. Accordingly, this morning the citizens earliest stirring found the programme of the Papal constitution placarded on the walls. Knots of anxious faces, peering under the hats and over the shoulders of each other, were quickly gathered before each copy of the all-important document; and in the more thickly frequented parts of the city it was read aloud for the benefit of those who could either not themselves read, or not shoulder for themselves a place within eyesight of the printed sheet.

My own first feeling, on hurriedly running my eye over the principal provisions, was that they contained certain clauses calculated to render the whole thing nugatory,—and that these must needs prevent the excited city from accepting a boon which, as it

seems to me, is clearly adapted to "keep the word of promise to the ear but break it to the hope." Thus, it is provided that the chambers shall have no power to discuss any ecclesiastical or mixed subjects. Now, those who have any knowledge of the history of the Church, and will cast their eye back over the long story of the encroachments of ecclesiastical courts and tribunals, will know how to appreciate the value of this reservation of "mixed" affairs. They will know that there are but few—and those among the lower—interests of human social life and affairs which may not be shown to have some bearing on ecclesiastical rights, duties, offices, or sanctions. Then, again, according to an Englishman's ideas, a radical and fatal misconception of civil polity and constitutional government is involved in the notion of determining beforehand in any respect what the country and sovereign in parliament assembled shall, or shall not, do. It is necessary that it should be understood that such parliament is omnipotent, and knows no human laws but such as are of its own imposing—those depending on its own pleasure for their existence from day to day. To complete the unsatisfactory nature of the document and the exposure of the ignorance and incompetence of its composers, it includes a provision that it shall not be competent for the chambers to discuss any proposition tending to the alteration or modification of this fundamental statute. The old attempt—but sadly out of date in the year of grace 1848! It might have been supposed that even Rome had by this time heard of the discovery made by civilized mankind, that a live, working, legislating generation will not submit to have its hands tied by the ligaments which its predecessors may have prepared for it. There is one other clause which, in its naïve simplicity, would seem perfectly amusing to an English House of Commons. It is declared that all funds required for the payment of the Sacred College of Cardinals, the ecclesiastical congregations, &c.—amounting to a sum of 600,000 crowns annually—shall be paid to the Pope's major domo, without control, discussion, or inquiry of any kind! Very snug and comfortable indeed! The Sacred College of Cardinals, like Major Bagstock in 'Domby and Son,' are "sly, sir,—devilish sly!" It remains to be seen whether Rome's modern senate will have acuteness enough to outwit cunning so profound.

These are the considerations which I should have felt myself bound to lay before his Holiness if he had thought proper to ask me why I did not toss up my hat with the rest on Monte Cavallo this afternoon. Unfortunately, however, no such demand was made. My silent protest was disregarded amid the apparently unanimous approbation of the Roman citizens. The ladies waved their kerchiefs—the men cried "Evviva!" and tossed up their hats;—the drums rattled; and the civic guard, of whom a great number were present under arms and in *grande tenue*, raised simultaneously their red-horse-hair-streaming helmets on the ends of their bayonets,—a manoeuvre which, executed suddenly by a body of some thousands all together, produced the strangest effect imaginable. The Pope blessed us all with his peculiarly beautiful smile and imitatively graceful action and impressive manner; and the Roman world dispersed to illuminate their houses and dream of being "great, glorious, and free."

A great part of the philosophy of life, the moralists tell us, lies in the observation of its contrasts;—if so, the Eternal City affords assuredly, just at present, a very fertile field to philosophers. Take the following pendant picture to that which I have just been sketching, for example. It is rarely, I should think, that the past and the present—that two widely separated centuries I may say—are so strangely placed face to face. Among the various government notices which adorn the walls of the town—for placarding is the recognized means of communication between the Government and the citizens—appears a huge sheet purporting to emanate from the chapter of the Basilic of St. Peter. Crowded between the promise of a constitutional régime and an address to the Guardia Civica, or jostling an advertisement of a new paper on one side and the announcement of a railway company on the other, this lengthy document sets forth in terms of the most moving distress and profound grief the lamentable fact of the

loss of the head of Saint Andrew! This invaluable relic, it seems, has been stolen from the place in St. Peter's where it has been preserved for so many years. And there is an "Et tu, Brute" consideration about it, which hits poor Mother Church cruelly hard. For, from the nature of the place where the thing was kept and the precautions adopted for its safe keeping, it would seem that the thief must necessarily have been one of the ecclesiastical body attached to the church. Those who have been at Rome will remember the four colossal statues at the feet of the four piers of the cupola, and the four "loggie" or balconies above them. One of these statues is that of St. Andrew; and in the chamber behind the loggia over it was preserved the saint's original head. It is almost needless to observe that relics are scarcely stolen now-a-days for their holiness, as in the days of Henry III. of France; and that St. Andrew, like some others, has lost his head in consequence of the crown it wore,—a crown composed of gold and jewels to an immense amount in value.

It was impossible not to be struck with the ludicrous nature of this loss, as the eye fell on the statement of it when intent on looking for the important announcements that are daily chronicling the steps of a nation's progress towards freedom. Nor were the lamentations of the worthy canons, it must be confessed, calculated to produce a more sympathising frame of mind. The style of these irresistibly suggested the recollection of those of poor "Kitty of Coleraine" in the old song, for her lost pitcher:—

'Twas the pride of my dairy,—

Sure, sure, such a pitcher I'll ne'er see again!

The document offers a reward of 500 scudi, more than 100*l.*—a very large sum for such a purpose in this country—for the recovery of the treasure; with its ornaments, I presume is understood—though nothing is said to this effect. It concludes with a statement of the intention of the chapter to offer up a "triduo"—i.e., extra repetitions of litanies for the space of three days,—with a view of appeasing God (*placare Iddio*) and conjuring the misfortunes with which his wrath on account of the abduction of St. Andrew's head might be expected to afflict the city!—The grim old church figure amid all the new lights! Here is a numerous body of educated men asserting their belief that the Supreme Being may be expected to manifest anger for a certain special theft above what he would feel at any other crime of a similar nature,—that this anger would be manifested by inflicting evil, not on the thief, but on the innocent citizens in blind indiscriminate vengeance,—and that this vengeance might be averted by a certain amount of reiterated repetitions of a given form of words!

To complete my story, however,—and therein to complete the idea of Rome and its population deducible from it,—I must tell you the sequel. Yesterday, which was a day or two after the public announcement of the loss, it was reported that this missing treasure had been recovered. The history of its restoration was this—and was eagerly circulated from mouth to mouth among the populace. A boat navigating the Tiber had received on board a sack filled apparently with rags, addressed to a certain point on its course. But, strange to tell, all the efforts of the boatmen were unavailing to force forward their bark an inch! For two days was the struggle continued in vain; till at length the men, *naturally guessing* (since the guess was natural, I cannot think how they were so very long in arriving at it) that it must be something connected with the nature of the cargo which prevented the boat from moving, searched every packet on board,—and in the midst of the sack of rags found St. Andrew's head! Now, whether or not the head has been found at all—whether the good canons may choose to supply its place, and give out that it has been recovered—or whether it may be really the case that boatmen carrying off the stolen goods were tempted by the reward of 500 scudi, and invented the above story to account for their discovery of the treasure on board their boat—I cannot say. Nor is there much interest in knowing how the fact may be. The gist of the story consists in the circumstance that such a tale is current and credited at Rome in the year 1848,—in the ever-fresh serviceability of the old legend, coming up as good as new, and just as capable of satisfactorily explaining such facts as it was first invented to explain hundreds of years ago!

I intended before concluding this letter to have given you some account of the newly created Roman periodical press,—as I did some few weeks since of that of Florence. But the name of Roman newspapers in these days is Legion. Scarcely a week passes without the establishment of a new daily or bi-weekly journal:—and there is not one among them so deserving of detailed notice as the *Florentine Patria*, or likely to play so important a part in the formation of a public mind in Italy and the education of the people in constitutional principles.

The *Bilancia* and the *Contemporaneo* may be cited as most entitled to the appellation of "leading journals." The first is known as the advocate of the more moderate shade of liberal principles. It was admitted into the kingdom of Naples when none other of the Roman journals were; and owes perhaps, in a great measure, to this privilege the superiority of its circulation over that of any of its contemporaries. It was a few months since edited by Signor Cattabeni, Mazio and the celebrated Prof. Orsini. The latter has, however, abandoned his connexion with periodical literature to devote himself to the duties of the professional chair of modern history, which he holds at the "Sapienza." The *Contemporaneo* was one of the first—I believe the first paper—which started on the advent of the new order of things heralded by the accession of Pius IX. It is conducted, with much vigour and ability, by Signori Mai and Sterbini; and exercises a greater influence in Rome probably than any of its contemporaries. In circulation is the greatest after that of the *Bilancia*. It is the largest sheet published in Italy, except the *Mondo Illustrato* of Turin, and nearly equals in size the *Constitutionnel*, or any of the largest French papers. Its principles are strongly but constitutionally liberal. It was in the columns of the *Contemporaneo* that Signor Paradisi made the attack on the tobacco and salt revenues administration by Torlonia which caused so great a sensation here some two or three months since. That wealthy and powerful family were urgent with the government to stop the mouth of the writer by the old arbitrary means—the reply of the authorities was the appointment of Signor Paradisi to a newly-created office of statistical examiner of the administrations, with authority to overhaul all accounts and call for all documents. The surprise of Rome and the anger of the Torlonias were great,—and much was expected from the new commission. Meantime, however, Torlonia brought an action before the ordinary tribunals against his accuser for libel. Signor Paradisi was found to have stated things not accurately true,—although it would seem that he had innocently fallen into error; and a sentence of the court put him and his commission out of sight and memory. The government, nevertheless, had certainly given a very striking proof of its adoption of the principle of free discussion.

After the two leading papers that I have mentioned may be cited the *Italiano*, the *Speranza*, the *Commercio*, the *Pallade*, the *Unione*, the *Indicatore*, the *Epoca*, the *Capitole*, and the *Sentinella di Tevere*,—all professing liberal principles, and advocating them with more or less talent. But it is hardly to be supposed possible that the Roman States can support a dozen or more of daily papers besides others in the provinces—especially at Bologna, where the *Felino* has long since established for itself an Italian reputation as an enlightened advocate of moderate constitutional principles.

The new constitution provides for the total abolition of the censorship except in the case of writings on religious subjects. We may therefore expect,—if we cannot hope for commercial success for all these over-numerous speculations,—that at all events a vigorous and useful school of public writers will be formed as successors to the emaculated tribe of word-stringers who have rendered Italian literature for the last hundred years synonymous with slipshod.

OUR WEEKLY GOSSIP.

Our readers will have seen of late a variety of paragraphs in the papers, English and French, relating to a matter in which a very serious imputation is conveyed against the character of a member of the French Institute. M. Libri, Inspector of the Royal Libraries of France,—as they have only just ceased to be called—stands charged with the abstraction of a great variety of

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books and manuscripts from sundry of those public institutions; and M. Guizot—to whom, in his official character, a report was made on the subject—has been accused of permitting the charge to slumber. It has been stated, too, that M. Libri, on recently presenting himself amongst his brother-members of the Academy of Sciences, was made painfully aware of their sentiments on the matter,—felt it necessary to withdraw—and immediately fled to England. We have taken pains to obtain some information on this subject; and are able to say that M. Guizot entirely denies having allowed the Report to remain unacted on. We are assured that the date of that report will fully exonerate him—taken in connexion with that of the Revolution. Further, we have reason to know that M. Guizot expresses his entire disbelief of the charge against M. Libri. M. Libri himself not only denies it—as, of course, he would do in any case—but is engaged in drawing up a statement which, he affirms, will meet every part of the accusation with documentary contradiction. He declares that in each case in which a book is asserted to have been purloined by him, he can produce the evidence of others as to how he obtained it:—and it has been shown to ourselves that a certain book alleged to have been taken by M. Libri from the library at Grenoble was cited in print, years ago, as having passed from the library of the Chartreuse of that city into private hands long before M. Libri is supposed to have had it in his possession. In a matter of such serious import our readers, we think, will want no persuasion from us to induce them to suspend their opinion. They will be as unwilling as we are to believe that so eminent a man as M. Libri has been guilty of a whole series of the foulest actions, until he shall at least have been heard and till his defence shall have been fairly canvassed. The question remains, Why has he left France? His answer to this question must be judged by the result of his defence. If he cannot throw on his accusers the onus of defending themselves from a *prima facie* charge of slander, then those who ask the question will not hesitate to find the answer for themselves:—if, as he positively affirms, he can disprove the whole of the charge against him, then his own account of the fears which drove him from France will find corroboration in the very charge itself. It must be remembered that M. Libri is not a Frenchman, but an Italian. When his statement shall appear, we will give it immediate attention. We need scarcely tell our readers that we have no bias on the question; but we are anxious to secure a fair hearing for a foreigner of great eminence charged with a very heavy offence.

At the meeting of the Society of Antiquaries on Thursday night, a letter from Mr. Wright to the President, Lord Mahon, was read, in which Mr. Wright signified that it is not his intention to proceed to the ballot at the ensuing election of a secretary. Mr. Akerman is now, therefore, the only candidate.

The following letter on the subject of "The Inedited Works of Lord Byron" reached us too late for publication last week—and the information which it contains has been anticipated by what we then said on the matter. But as it is a further confirmation of the assurances which we then gave our readers, we think it well to print it now at length, in spite of repetition, by way of additional warning.

We hope that as well with the view of protecting the public against the misrepresentations we are about to expose as of guarding the property of the late Lord Byron's family in the literary works of the Poet, you will please to afford space in your columns for the following statement. Many of the periodicals of the day announce under the title of "The Inedited Works of Lord Byron," the intended publication of a "Work containing his Lordship's Letters, Journals, and other MSS. in the possession of his Son, George Gordon Byron, Esq."—The editor states in his advertisement that "he has been permitted to have the free use of all the Poet's own MSS. in the possession of his sister the Hon. Mrs. Leigh," and that "the most valuable of all his documents have been confided to him by members of the Poet's own family." For the purpose, it is presumed, of promoting a more extensive circulation of the work, and, as it were, of giving some colour to the supposition that it may be a continued series of the standard edition of his Lordship's works, he advertises that it is to be printed "uniformly with Mr. Murray's edition of Lord Byron's works." In reference to these statements, we have authority to say, and have evidence to prove, that Lord Byron's family never heard of his lordship having any such son—that the editor is much better known by that excellent institution called "The Society of Guardians for Protection of Trade" than by the family—that he never had any access whatever to any MSS. in the possession of the poet's sister, the Hon. Mrs. Leigh—and that no documents have

been confided to him by any of the family. Mr. Murray has, moreover, given us his assurance that he has no connexion whatever with the publication in question.—We are, &c. JENKINS & PHILIPS.

14, Red Lion Square,
March 24.

Mr. A. H. Layard is about to publish an account of his researches and discoveries in Ancient Assyria, together with a narrative of his residence in that country. The work will be in two volumes, and will contain numerous illustrations of Nineveh and its many remains of early sculpture.

Some weeks since [*ante*, p. 214] we expressed our surprise that Government should not have added to its other measures for ascertaining and insuring the safety of Sir John Franklin's party a reward sufficient to engage whaling and other vessels belonging to individuals in the search. We mentioned a rumour which had reached us that the Admiralty had offered a grant of 20*l.* as the price of intelligence so obtained—and expressed our disbelief of the rumour. Such an offer was, of course, not merely an unmeaning assertion of interest,—it was a possible throwing away of the paltry price at which it was made. To save the larger sum that might have been efficient for the service, 20*l.* was absolutely given away to the pretence. This is the spendthrift's economy who squanders discounts to avoid paying debts. As the proposed reward would have taken no whaler out of her course to look for the object of the Admiralty's cheap patronage, it was clear that whoever should earn it would earn it by an accident which the money would not have helped to create, and which could give no reasonable title to the money.—It has since been elicited in Parliament that the sum really offered by government is 100*l.*; an amount which has a better sound, but is liable to pretty nearly the same objections as the smaller one.—We believe, for ourselves, that the other measures taken by the Admiralty, in a more liberal spirit, are efficient for their purpose: but the fears of a wife have naturally outrun official fears; and Lady Franklin has herself occupied the ground which the Admiralty treats as a surplussage—taking her scale from the more munificent measures of our French neighbours in similar circumstances, to which we referred on the occasion before adverted to. She has issued a notice offering a reward of 2,000*l.* with the view of inducing any whaling ship which resorts to Davis's Straits or Baffin's Bay to make search in ports not within the scope of the Expedition sent out by Government. The 2,000*l.* are to be divided as follows:—1,000*l.* between the owners, captain, officers, and crew of any ship which shall depart from the usual fishing grounds for the purpose of exploring Prince Regent's Inlet, Admiralty Inlet, Jones's Sound, or Smith's Sound, provided such ships finding the Expedition under Sir John Franklin in distress shall make up to and afford it relief; and 1,000*l.* to be divided amongst the officers, owners, and crew of any ship which shall at an early period of the whaling season make extra exertions for the above object, and in the event of discovering the Expedition, should such assistance be required, bring Sir John Franklin and his party to England. Her ladyship intimates that in order that there may be no misunderstanding about the rewards, the matter shall be referred to the following gentlemen, whose decision shall be final, those gentlemen having kindly consented to act as referees in the matter:—Admiral Beaufort, Capt. Sir William Edward Parry, and Mr. Ward.

The Committee of Education for granting certificates of qualification to governesses are proceeding with their work. Classes in many branches of study important to professional fitness have been arranged—and will commence after Easter in the present year. The Committee have come to the conclusion that the interest of intending governesses will be best promoted by forming classes which shall not be confined to them, but be open to all ladies above the age of twelve years.

It is not many weeks since we gave some account, on the credit of an American contemporary, of a statesman's library composed solely of his own manuscript works—amounting to very many volumes—and comprising the recollections and reflections, diplomatic, political and literary, of a long and busy public life. The last act of that life has now been played out—and the glimpses at that library so long

desired will probably be now obtained. The final scene of the drama was a striking and appropriate close to its protracted public action. John Quincy Adams, while occupying his seat in the House of Representatives, apparently in his usual health, was seized with apoplexy, says the *New York Courier*, "and, but for the aid of some colleagues who sprang to catch him, would have fallen to the ground. Of an event so sudden and so solemn both Houses marked their sense by immediately adjourning. The unconscious statesman was borne into the Speaker's room adjoining the Hall, where all that medical skill could do and pious affection of family and friends suggest was done—in vain. Mr. Adams expired in the Capitol—like a soldier on the field. As the members of the two Houses came up on the two succeeding days that the mortal agony endured to their halls of deliberation, they met but to adjourn—so deep was their impression of the fact that one of the foremost men of the Republic, one of its ablest, honestest and oldest public servants, their colleague, was wrestling with death within sight and hearing of their doors." The veteran statesman has been carried to his grave with public funeral honours.

The Scotch papers give accounts of the installation of Lord Robertson into the office of Lord Rector of Marischal College, Aberdeen.

The readers of the *Athenæum* have some idea how well our French neighbours are generally informed on English matters—above all on English literary matters. We find in a publication of ability and reputation in that country, the *Bibliographie Universelle*, some intelligence which makes it, therefore, necessary that we should look a little into the doings of the Shakespeare Committees and examine the grounds of their commission. While they are raising funds by ball and subscription and dramatic performance for the purchase of Shakespeare's house, it should seem that there is no house to purchase! The shrine has been spirited away, either by their connivance or "under their very noses" while they were innocently looking after the offerings. Rubbing our eyes in the morning light of the *Bibliographie Universelle*, we find that, like Aladdin's palace, the fairy-haunted tenement is gone!—The evidence is in the following form. The publication in question has an article on Sir Walter Scott; in which, speaking of the destruction of the poet's birth-house in Edinburgh before the march of civic improvement, it laments that the building had not been carried off stone by stone and reconstructed elsewhere—as the Anglo-Americans have done, it says, with the Stratford house of Shakespeare!—We call upon the "honourable gentlemen" of the London and Stratford united Committees for an explanation: and we warn them that the day of pilgrimage is fast approaching—crowds are going down to Stratford to see the new national estate—and if there be no old house to show, despite the contradiction in terms they will "have an old house about their ears."

The annual Report of the Committee of the Health of Towns Association has just been published:—and we are glad to find that the good work which it is organized to promote continues steadily to progress in popular favour. Like all social reforms, the sanitary movement has had a host of prejudices and interests to contend against;—but science has gradually displaced the first, and a larger interpretation of the selfish instincts is now rapidly removing the obstructions of the latter. When the Association was formed in 1844, there was no public opinion on the subject, because there was no popular knowledge. The mass even of the educated classes was quite unconscious of the rapid destruction of health and life which was going on at their doors and on their hearths,—and of the long train of evils necessarily connected with pestilence-haunted dwellings, the very least of which was the expense dwelling upon the country for hospitals and workhouses for the poor. Through the agency of the Association and the press, this fatal ignorance has been to a great extent dispelled. Seeing their own safety so much involved, all ranks are now adhering to the movement, and by these preliminary labours clearing a way for the future work of the instructor and the reformer. During her latter years, the late Elizabeth Fry—in this respect, as in many others, treading in the path of the illustrious Howard—contended expressly for an improvement in the homesteads of the poor as the first and most essential step towards

their moral and social elevation. Indeed, this point may now be assumed as the basis of all attempts to ameliorate the condition of the hand labourer. Until his home be rendered light, airy, well supplied with water,—until the elements of cleanliness and health be placed within his reach—it is idle to expect any natural growth of the virtues most desirable in his class. If plants invariably fail to thrive in dry, dark, confined rooms—lose all their fragrance and their delicate tints,—how can the more subtle organization of human bodies, to say nothing of the still more exquisite sentiments and sympathies of the soul and faculties of the mind, be expected to flourish under similar conditions? There is really no longer room for argument on the subject. The propositions of sanitary science have become aphorisms; and their repetition would appear quite superfluous, were there not some who profess to be yet unconvinced, and others whose convictions require to be quickened into the higher state of positive activity. The work of the Association goes on as could be wished in every department save one—the subscriptions. These are neither so numerous nor so large as might be expected, considering the purpose to which they are to be applied. At the conclusion of the Report there is an emphatic appeal to the public for more efficient support;—and we gladly take the opportunity of adding to it the weight of our advocacy. Few movements can present such pressing and intelligible claims to support as this:—it appeals at once to the selfish and to the charitable instincts of our nature. Everyone has a direct individual interest in its success; and generally it strikes at the core of social evils—seeking to prevent that which charitable institutions for the most part can aspire only to palliate.

BRITISH INSTITUTION, PALL MALL.
The Gallery for the Exhibition and Sale of the Works of British Artists is OPEN DAILY, from Ten till Five.—Admission, 1s.; Catalogue, 1s. WILLIAM BARNARD, Keeper.

EXHIBITION OF THE SOCIETY OF BRITISH ARTISTS.
—Incorporated by Royal Charter.—The Twenty-fourth Annual Exhibition of this Society WILL OPEN to the Public on MONDAY NEXT, the 3rd of April.—Admission, 1s.
ALFRED CLINT, Secretary.
Suffolk-street, Pall Mall East, March 30, 1848.

SOCIETIES

GEOGRAPHICAL.—March 13.—W. J. Hamilton, Esq., President, in the chair.—Mr. H. E. Stanley was elected a Fellow.

A paper by Col. Sir T. Mitchell, relating to his recent explorations in New South Wales, was read. The main objects of the author appeared to be the insisting on the correctness of his surveys, and, above all, the enforcing his opinion on the course of the Victoria—which he feels convinced debouches into the Gulf of Carpentaria. As, however, Lieut. Kennedy has long since been despatched with the sole object of tracing the Victoria; and as, should no disaster have befallen him, he will ere this have returned to Sydney, this question will shortly be cleared from all uncertainty.

March 27.—A paper, 'On the Jordan and Dead Sea,' by the late Lieut. Molyneux, of H.M.S. Spar-tan, commenced at the last meeting, was concluded at this. On the 20th of August last Lieut. Molyneux landed at Acre, taking with him three volunteer seamen and an interpreter; and having hired camels, horses, and attendants, he started early the following morning with the ship's dingey, en route to Tiberias. For the first two hours the road was excellent. On nearing the village of Abilin its character altered; the country became hilly, and some awkward passes were encountered. The village of Taran was reached the same night, after ten consecutive hours of travelling. On the following day the party arrived at Tiberias, where they encamped outside the walls of the town and near the edge of the lake. Immense herds of camels were seen feeding in different directions. From the hills overlooking Tiberias the prospect was magnificent.—Djebel Sheikh, smothered in clouds, was distinctly seen to the left, bearing N.N.E.; in front were the blue waters of Tiberias, surrounded by fine ranges of hills; and to the left of Djebel Sheikh the white ruins of Safed.—On the 23rd, they embarked on the lake, which is described as being of greater size than is generally laid down;—from Tiberias to the eastern shore not less than 8 or 9, and from

the entrance of the Jordan on the north to its exit at the south end, 18 miles; the latitude of the northern extremity of the lake is 32° 49' 9", about 3½ miles to the south of the point usually marked. The Jordan is described as shallow, and crossed by numerous weirs, which greatly obstructed the passage of the boat. In many places it might have been crossed by stepping from stone to stone without wetting the shoes; its waters are muddy and full of fish; its course tortuous in the extreme, and some waterfalls were found. Great reluctance was manifested by the natives towards the purposed descent of the river, and every possible obstacle thrown in the way. The Sheikh demanded in some cases exorbitant sums for permission to pass through their provinces; and alterations, annoying and incessant, were generally terminated by a display of fire-arms, and the threat to shoot them unless they allowed the party to proceed.—On the 3rd of September Lieut. Molyneux embarked on the Dead Sea. The breeze gradually freshened, till there was quite enough sea for the dingey: steering about south by west, large patches of white frothy foam were several times passed; and as the sea got up there was heard a most unusual noise, something like breakers a-head. At 2 A.M. on the 4th, considering they must be approaching the south end of the sea, they hauled to the wind and stood over towards the western mountains; and at daylight were about five miles from the peninsula. From Ras el Feshkah to the north, nearly down to the peninsula to the south, the mountains on the western side rise, almost like a perpendicular wall, to the height of 1,200 or 1,500 feet. The peninsula is connected with the main land by a low neck, so that at a distance it would be considered an island. Having arrived at what was thought to be the deepest water, soundings were obtained at 225 fathoms; the arming of the lead was clear, with some pieces of rock-salt attached to it. Two other casts of the lead were taken at different times; one gave 178, the second 183 fathoms, with bluish mud or clay. The water throughout the Dead Sea is of a dirty, sandy colour, resembling that of the Jordan; it is extremely destructive to everything which comes in contact with it, particularly metals, and produces a very unpleasant, greasy, feel when allowed to remain on the skin; it has also a very obnoxious smell. At noon on the 5th they returned to the tent whence they had embarked, thoroughly done up and thankful for having escaped. Every thing and body in the boat was covered with a nasty shiny substance from the water; iron was corroded, and looked as if covered with coal tar. No fish or any living thing was found in the water of the Dead Sea. A broad strip of white foam running nearly north and south throughout the whole length of the sea was observed, not commencing where the Jordan empties itself, but some miles to the westward; it appeared to be constantly bubbling and in motion, and over this, on both nights, was a white line of cloud far above the surface. Having disembarked, the dingey was secured upon the backs of two camels, and the party proceeded to Jerusalem,—within the walls of which town entered the boat of a British ship-of-war. Lieut. Molyneux returned by way of Jaffa; and died shortly after his return to his ship.

MEETINGS FOR THE ENSUING WEEK.

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| MON. | British Architects, 8, P.M. |
| — | Pathological, 8. |
| — | Entomological, 8. |
| — | Royal Institution, 2.—Monthly Meeting. |
| — | Chemical, 8. |
| TUES. | Linnean, 8. |
| — | Horticultural, 8. |
| — | Institution of Civil Engineers, 8. |
| WED. | Geological, half-past 8. |
| — | Society of Arts, 8.—Annual Election. |
| — | College of Physicians, 4.—Croonian Lecture. |
| THURS. | Antiquaries, 8. |
| — | Zoological, 8.—General Business. |
| — | Royal, half-past 8. |
| FRI. | Archaeological Institute, 4. |
| — | Botanical, 8. |
| — | Royal Institution, half-past 8.—Rev. Prof. Baden Powell 'On Shooting Stars and their connexion with the Solar System.' |
| — | College of Physicians, 4.—Croonian Lecture. |

FINE ARTS

Ancient Art and its Remains; or, a Manual of the Archaeology of Art. By C. O. Müller. Translated from the German by John Leitch. Fullarton & Co.

THE objects of the author are well set forth in the title of his book: it is a collection, of the most exten-

sive kind, of every particular relating to the formative arts of antiquity that may illustrate the religion, politics and commerce of such times. The qualifications of our author for such a task we need not attest: his literary studies and personal investigations over a wide field are well known. Systematically educated for such a course of inquiry, well grounded in such knowledge as was necessary to his quality of an archaeologist, and with a strong and active intellect, his success has been proportioned to these advantages. It may not be out of place to show here the course of investigation through which he passed to arrive at such conclusions as those which his book records.

Herr Müller was born at Brieg in Silesia, in 1797. Having studied philology and been under the direction of Schneider, Reindorf and Passow, and under Böckh in Berlin—where the life and arts of antiquity were revealed to him—he was appointed Professor in Breslau, after he had made his first essay on his learned researches in 1817. At his leisure, he made the attempt to analyze entire cycles of Grecian myths—to pursue them, as it were, through their most extensive ramifications in order to find the just medium and relation between the old historical and allegorical treatment. By the advice of Heeren and the recommendation of Böckh, he was called to occupy the professor's chair of archaeology at the University of Göttingen. His examination of the artistic treasures of Dresden in the autumn of 1821, and a journey to France and England in the summer of 1822 for a similar purpose, afforded him much insight into his subject. The aim of his scientific exertions was always an organically connected acquaintance with the whole sphere of archaeology; and thus he considered old art only as a part of one great scheme. With such ideas, he wrought successfully, in his lectures and his productions, until the Hanoverian dissensions of 1837 caused dissatisfaction and distrust, and rendered his stay in Göttingen disagreeable. On application, he received permission to travel to Greece: set out in 1839; spent the winter months in Italy; and reached the goal of his wishes in April 1840, by way of Sicily,—where he already began to suffer under the infirmities of declining health. Having surveyed the remains of ancient Athens and completed a tour round the Peloponnesus, he betook himself to Delphos; where, engaged in continual excavations, he contracted an intermittent fever that developed itself in all its violence on his return,—and consigned him to a grave in Athens on the 1st of August 1840.

Müller's activity as an author extended over all the constituents and elements of archaeology; and the extraordinary depth and completeness of his knowledge, his restless zeal, and fervid conception of the superior significance of science were the qualities that earned for him an European reputation at so early an age. We owe to him many excellent productions, and many new revelations concerning ancient history, geography, topography, literature, mythology, and critical archaeology. Among his works may be mentioned his *History of the Hellenic Tribes and States* represented by 'Orchomenos and the Myrmians' (Breslau, 1820)—by 'The Dorians' (Breslau, 1824), re-edited from corrections found by Amory among the papers of the deceased author—by his ethnographical investigations 'On the Dwelling-places, Descent, and Primitive History of the Macedonian People' (Berlin, 1825)—and by his 'Etruscans' (Breslau, 1828). In the same class may be enumerated his 'Remarks on Reinacker's Edition of Leake's Topography' (Halle, 1829); and his excellent Maps of Greece, distinguished by essential improvements and corrections. Of his smaller works were 'De Tripode Delphico' (Göttingen, 1820); and 'De Phydice Vitæ et Operibus.' The 'History of the Literature of Ancient Greece' (Vol. I. London, 1840) was written by him in English, at the request of several English scholars:—in the German the same work was published from the author's MSS. by his brother Edward (2 vols., Breslau, 1841). He published, also, greater and smaller treatises in various German and foreign periodicals—especially Italian and English.—This summary of our author's works will convey to the reader a notion of the bias and powers of his mind, and of his probable fitness for the task which he has undertaken in the book before us.

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The 'Introduction,' comprehending what the author terms the "theoretical portion," displays a mind less under the influence of precedent and convention than is usual with our Teutonic neighbours when treating of matters pertaining to art or science. The habit of analysis and research is apt to impair the power of imagination and freedom of judgment, if the German school of art of the present day may be accepted in evidence. Why a knowledge of past practice in Art and an investigation of its principles should be inconsistent with creative power and the independent exercise of fancy, does not, however, seem very clear. The prince of painters, Raffaele, an archaeologist by special appointment,—is a proof on the other side of the argument. With him, archaeologic study enriched, instead of enslaving, the genius.—So with Müller. His varied and extensive lore had not, while storing his memory, blunted the activity of his intellect, nor made his mind a mere commonplace-book of facts and details. The portion of his work in question exhibits the healthiness of his inferences from such researches. The principles are sound, because universal, that he evokes by his inquiries into practice. In his treatment of his subject, it was a felicitous arrangement to accompany the theorems by their illustrations substantively and separately, rather than embody the latter with the former. The view taken by himself thus stands out distinct and forcible—and the illustration is rendered more striking and emphatic. This is well seen in the commencing paragraph—an 'Analysis of the Idea of Art.'—

"Art is a representation, that is, an activity, by means of which something internal or spiritual is revealed to sense. Its only object is to represent, and it is distinguished by its being satisfied therewith from all practical activities which are directed to some particular purpose of external life."

Illustration:—

"Because 'the exercise of Art is aimless, it is often called, especially among nations of a practical turn of mind, a sport, *ludus*. Useful in contradistinction to Fine Art is now handicraft."

Again:—

"The external or representing in Art is a sensible form. Now the sensible form which is capable of expressing an internal life can be created by the fancy, or present itself in the external senses in the world of reality. But as even ordinary vision, and much more even artistic exercise of sight, is at the same time an activity of the fancy, the form-creating fancy in general must be designated as the chief faculty of representation in Art."

Illustration:—

"The painter really paints with the eye: his art is the art of seeing with regularity and beauty. Seeing is here entirely active, quite a formative activity.—Novalis, *il.* s. 137. The difference, therefore, between imitative and free-creative art is not so distinct as it may appear."

And again:—

"The creative fanciful conception of the artistic form is accompanied by a subordinate but closely connected activity—the representation of the form in the materials—which we call execution."

Illustration:—

"For example, the representation of the musical tone by song or instruments of the form of an organic body in stone or by colours. The less the artistic activity is developed the less is the execution separate from the creation of the form, and the fashioning in the materials seems to be the first, the original object."

Also:—

"To be internal or represented in Art—the spiritual life whose corresponding and satisfying expression is the artistic form—we apply the term *artistic idea*, understanding thereby, in quite a general way, the mood and activity of the mind from which proceeds the conception of the particular form."

Illustration:—

"Even a work of Art copied from Nature has still, however, its internal life in the artistic idea; that is, in the mental emotion to which the contemplation of the object gives rise."

No term is employed in a more latitudinarian sense than *artistic*, applied either to matter or to manner. Müller's definition of it runs thus:—

"The artistic idea is never an idea in the ordinary sense (the *Kunst* idea ist niemals ein Begriff), inasmuch as the latter is a frame into which different phenomena may fit, whereas the artistic idea must stand in the most intimate agreement with the altogether particular form of the work, and, therefore, must itself be altogether particular: hence, also, the idea of a work of art can never be rendered in a thoroughly satisfactory manner by language, which is merely the expression of ideas or notions."

Illustration:—

"This idea has no expression except the work of art itself. Representation of notions in Art (for example, truth is only apparent allegory) which indications, notions by external shapes, with the consciousness of their difference, is a play of the intellect which does not, strictly speaking, lie within the sphere of the artistic activity."

He adds:—

"The artistic idea is rather an *idea* of a peculiar individual kind, which, at the same time united with a strong and lively feeling of the soul, so that sometimes idea and feeling lie combined in one spiritual condition (an obscure mood); sometimes the idea comes forward more detached, but yet in the creation as well as the adoption of the artistic form the feeling remains predominant."

Illustration:—

"1. Schiller, in his correspondence with Goethe (vol. vi. Letter 784, p. 34), speaks in an interesting manner of the obscure *total idea* which precedes the production of a work of Art as the germ goes before the plant."

"2. The artistic idea of a simple melody which expresses a certain mood of the soul may be compared with that of a kindred work in sculpture. The music of a dithyramb and a Bacchic group have to represent high-related ideas, but the group represents the idea on which it is based in more perfect development and with greater distinctness."

It will be well to give our readers some notion of Herr Müller's idea of "The simplest and most General Laws of Art." He says:—

"The laws of Art are nothing else than the conditions under which alone the sensibility of the soul can be excited to agreeable emotions by external forms: they determine the artistic form according to the demands of sensibility, and have their foundation, therefore, in the constitution of the sensitive faculty.—The artistic form must, in the first place, in order to excite a connected emotion in the sensitive faculty, possess a general conformity to laws, which is manifested in the observance of mathematical relations or organic forms of life; without this regularity, it ceases to be artistic form.—But this conformity to law is not in itself capable of expressing an internal life; it is only a condition of representation, the boundary of the artistic forms which range to and fro within, modifying, but on the whole preserving this conformity.—Whilst this regularity is the first requisite in the artistic form generally, beauty is a more immediate predicate of the artistic form in reference to sensation. We call those forms beautiful which cause the soul to feel in a manner that is grateful, truly salutary and altogether conformable to its nature, as it were, produce in it vibrations that are in accordance with its inner structure.—As the soul naturally strives after the grateful and salutary emotion in its sensitive life, so the beautiful is certainly a principle of Art, without, however, being even in itself an object of representation, artistic idea in the above sense, as the latter is always an absolutely particular idea and sensation. On the contrary, beauty carried to the highest point, even stands in direct hostility against every endeavour to produce something particular.—The sublime and the graceful may be regarded as opposite points in the chain of sensations which is denoted by the beautiful; the former demands from the soul an energy of feeling wound up to the limits of her power, the latter draws her of itself, without any exaltation of her force, into a circle of agreeable sensations. It lies in the notion of a work of Art an intimate combination of an artistic idea with external forms, that it must have a unity to which everything in the work may be referred, and by which the different parts, whether successively or simultaneously existing, may be so held together, that the one, as it were, demands the other and makes it necessary. The work must be one and a whole."

We have preferred letting the author himself speak, to making a paraphrase of our own—confessing, at the same time, our inability always to follow him when he is most metaphysically disposed. It is in the Introduction that we discover the highest and most expansive tendencies of his mind. It would be impossible within any reasonable limits to follow him at length: but we must give an example or two, of his critical power, judgment and taste.—Passing by certain mathematical and geometric propositions, we come to his treatment of such organization as falls within the aim of painting and sculpture to record.—

"Those arts which represent by the organic natural forms derived from life, are essentially imitative, and depend on the artistic study of nature, as only the actual, organic, natural form stands in that necessary and intimate connexion with spiritual life, possesses that universal significance from which Art takes its rise. But the artist is capable of attaining a conception of the organic form which shall stand above individual experience and find therein the fundamental form of the most exalted ideas.—Now these arts are distinguished from one another in this, that the one, sculpture or the plastic art, places before us the organic forms themselves (only that the difference of material often makes change of form necessary, in order to attain a similar impression)—and that the other, design or the graphic art, merely produces by means of light and shade the appearance of bodies on a surface, inasmuch as the eye only perceives corporeal forms by means of light and shade.—Colour, so far as regards possibility, can indeed, be combined with both arts, but in sculpture, it operates with so much the less advantage the more it tries to approach nature; because, in this endeavour to represent the body completely, the want of life only strikes us the more disagreeably. On the other hand, it enters quite naturally into combination with design which, in itself, represents more imperfectly, and does not represent bodies, but merely the effects of light upon them, to which colour itself belongs, and elevates design to the art of painting. Colour in its nature, effects, and laws has a great resemblance to sound, and, as in painting, so in sculpture, as regards their capabilities and destination, is already hereby defined in its main features. The plastic art represents the organic form in its highest perfection, and justly

holds by its apex, the form of man. It must always represent completely, and roundly and leave nothing undefined; a certain restrictedness in its subjects, but on the other hand, great clearness belongs to its character. Painting which immediately represents light (in whose wonders it rightly shows its greatness) and in exchange is satisfied with the appearance thereby produced in the corporeal form, is capable of drawing much more into its sphere and making all nature a representation of ideas; it is more suggestive but does not designate so distinctly. The plastic art, in its nature more directed to the quiescent, the fixed; painting more to the transient; the latter can also, in that it combines far and near, admit of more movement than the former. Sculpture is, therefore, better adapted for the representation of character (*ἦθος*) painting for expression (*τὰ πάθη*). Sculpture is always bound to a strict regularity, to a simple law of beauty; painting may venture on a greater apparent disturbance in detail, because it has richer means of again neutralizing it in the whole."

The literary division of the author's Introduction asserts, that in days of old the arts of design were made subjects of learning and science—though not in that general connexion with which they are now treated; and he classifies their writers thus:—1st, artists who communicated rules of their art and reflections on works of excellence.—2nd, historical inquirers into the history of artists.—3rd, periegetic authors who described remarkable objects in places famed for Art.—4th, sophists who took occasion for rhetorical compositions from works of Art.—5th, learned collectors. He distinguishes the modern treatment of ancient art since the revival of the taste for classic antiquity into three periods: the *artistic*, from about 1450 to 1600, the *antiquarian*, from about 1600 to 1750, the *scientific*, 1750; and these distinct conditions are illustrated by reference to such works as have treated on the several subjects. Though the titles alone of these are given, they yet occupy more space than we could afford even if it were necessary. The author's book itself must be consulted by all who would make any real acquaintance with it. Such a mass of erudition, such a mastery over every kind of inquiry in every language has scarcely ever been brought to bear on a particular subject. With a single example of the critical skill and taste of our author—when speaking of the most accomplished period of sculpture and its examples—we must bring our notice to a close.

Phidias the Athenian now appeared: an artist whose genius was so vast and his fame so acknowledged that the works of Pericles' age were all carried on under his direction, and the entire hosts of artists of every kind assembled at Athens were occupied in following out his ideas. He himself worked especially at colossal statues composed of gold and ivory; for the more perfect execution of which unexampled liberality on the part of the states and a more extended technical knowledge lent their assistance.

Farther on:—

The disciples of Phidias, also, especially Agoracritus, who was sincerely devoted to the master, and Alcámenes, who was more independent, and even disputed with his instructor, applied their art principally to the images of the gods. Beauty in full bloom, combined with a mild and tranquil dignity in the features, characterized the statues of the female deities which they produced in emulation of each other:—the Aphrodite in the garden, by Alcámenes, and the corresponding statue by Agoracritus, of Parian marble, which, having lost the prize, was, with the addition of the proper attributes, consecrated as Nemesis, at Rhamnus. There still exist, as works of this first of all schools of Art, the architectonic sculptures with which it adorned the temples of Athens, doubtless under the immediate superintendence and direction of Phidias. First, there are preserved portions of the eighteen sculptured metopes together with the frieze of the end of the cella in the temple of Theseus, the style of which evidently belongs to the Phidian school; secondly, a considerable number of the metopes of the Parthenon, all ornamented in alto rilievo, as well as a great part of the frieze of the cella, besides some colossal figures and a mass of fragments from the pediments of that temple,—on which latter the master himself seems chiefly to have employed his hand. In all these works there appears, on the whole, the same style of Art, only that artists who belonged to the elder school, which still continued to exist, and whose workmanship is less round and flourishing, seem to have been sometimes occupied on the metopes, and that in the frieze the uniform filling up of the space which the architectonic decoration required, as well as the law of symmetry and eurhythmy, in many points imposed conditions on the striving after nature and truth. Leaving this out of view, we everywhere find a truth in the imitation of nature which, without suppressing anything essential (such as the veins swollen from exertion), without ever allowing itself to be severed from nature, attained the highest nobleness and the purest beauty; a fire and a vivacity of gesture when the subject demands it, and an ease and comfort of repose where, as in the Gods especially, it appeared fitting, the greatest truth and lightness in the treatment of the drapery where regularity and a certain stiffness is not requisite, a luminous projection of the leading idea and an abundance of motives in subordinate groups evincing much ingenuity of invention, and, lastly, a natural dignity and grace united with a noble simplicity and unaffectedness, without any effort to allure the senses, or any aiming at dazzling effect and display of the artist's own skill, which characterized

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Herr Schumann: who occupies, as we pointed out some four years ago [*vide Ath.* No. 886], a position somewhat analogous to that of M. Berlioz in France. There is small need for us, once more, to describe the temper of mind in which new music should be heard. But the listener who is at once the most liberal and least indisposed to new discords, (!) and who is therefore disposed to suspend final sentence, can decide at a first hearing on the interest of leading ideas. The opening of Herr Schumann's first *allegro* promised well, since its leading phrase is large and bold; closely, by the way, resembling the figure in common time which describes the melting away of the 'Bad Weather' in the overture to Mendelssohn's 'Walpurgis Night.'—It is wrought up, too, with a certain vigour. But the poverty of the ultra-poetical gentlemen, who cast old science overboard for the sake of new inventions, never struck us more forcibly than in the present case. One idea is made to serve as exclusively to them as to the fugue-writers;—with this difference, that not being tied to the rules of ordinary modulation, their novelties are too often mere examples of ugliness, dislocation, &c.—The *scherzo* which follows the *allegro*, is short; more grim than playful; a sort of Harz gambol—the *andante* simply hideous, a case of forced melody and crude harmonies, in the playing of which a large amount of wrong notes could hardly have made matters worse. The *finale* in triple time, on a good bold subject treated energetically,—with a second melody, if not particularly new, broad and flowing—pleased us the best of the movements. The treatment of the stringed instruments in concert with and antiphony to the Piano struck us as not felicitous. This, however, is a matter open to reconsideration. But we are bold to say, if this Quartett be a fair specimen of Herr Schumann's talents as a thinker,—that which he presents as novelty is so unattractive that he falls back among the second-rates whose affectations of originality, founded on pretension, may indeed point the moral of one of *Æsop's* fables, but add little to the stores of Art. We state this without reserve, because of the disposition on the part of the German press to destroy the sound foundations of their music by writing up productions of this order as something superlative. Since, however, Art is no more to be served than Morals by the avoidance of free discussion,—since every possible chance of enlarging our sympathies by enlarging our experience should be welcomed,—our musicians must feel expressly obliged to Mr. Ella for being first to bring a new composer to judgment. Herr E. Roedel—who has returned, playing far more like a master than when he left England—did his best with the pianoforte part. He was well assisted by Messrs. Sauton, Hill, and Piatti; who, with M. Deloffre (as second violin), were the other performers at this concert.—It was like changing night-mare for repose, or coming to Christian music after the discords and shrieking of some Pagan sacrifice—to pass from this Quartett to Mendelssohn's first published Quartett for stringed instruments,—one in *F* flat, which was new to us: a composition as remarkable for the amount of style revealed,—when it is recollected that it was written when the composer was but fourteen!—as it is beautiful. The *Canzone*, a second movement, standing in place of the formal minuet, was *encored* by common consent.

Since the above paragraphs mainly touch the production and warrant of novelties, we will once more call attention to certain compositions unknown to the general public which are at least as well worthy of a trial as this same Quartett by Herr Schumann. The later stringed Quartetts and Quintetts by Ferdinand Ries (to which we may add his Pianoforte Trio in *c* minor)—and the music for stringed instruments by Herr Gebel of Moscow—stand higher in regard to both invention and construction. It is noticeable, that even when the most is said about richness, the latter too often moves within certain narrow limits and in one fashionable direction.

HERR MAJESTY'S THEATRE.—It must be a solace to those sharing our heresies with regard to Signor Verdi's music, that the faster his operas are produced the sooner will the noise thereof come to an end.—But 'Nino' is its composer's second-best produc-

tion: and we could bear to receive it, from time to time, were "its fury" tempered by anything like delicacy in choral, orchestral or individual performance. Nothing of the kind, it is now plain, must be expected under Mr. Balfe's presidency:—since he obviously reads *spirit* to men *riot*, and accompaniment "that which shall support the singers as little as possible." Our last week's remark with regard to the *Ancient Concerts* applies also to Her Majesty's Theatre. The artists only who are strong enough to *conduct* for themselves have a chance there. The solitary "temperance" to which the public was treated on Saturday was in the noble and expressive singing of Signor Coletti: on which the ear reposed with pleasure in the midst of much to annoy—and something to shock it. By his side Signor Belletti sounded coarse and stentorian. Let us hope that a residence in London will tame and refine this artist, since he has many excellent and promising qualities.—Signor Cuzzani, like the former *Idaspe*, Signor Correlli, seems deliberately settling down into a pitch of his own, having small agreement with the diapason of the orchestra. We are glad to be spared analysis of the performance of Mdle. Abbada—the *Abigail* of the cast. The public pronounced its verdict in a fashion to which nothing can reconcile us when the party sentenced is a woman—unless, indeed, she offend against the modesty of her womanhood.—Some seven years ago a correspondent [*Ath.* No. 730] who heard Mdle. Abbada at Milan was led by the hardness and disagreeable quality of her voice and the coincidence of names to fancy her one of the "old original" singers in Rossini's 'Guillaume Tell.' Such powers, however, as she then possessed have since departed; while in point of style the exhibition might be of use as a warning to all and sundry who are tempted by the nonsense current with regard to "musical declamation" which we have been so often called upon to expose. It was hard on Mdle. Vera, who though a trained singer suffers severely from nervousness, to be compelled to make her first venture on the stage in such dubious company. She opened her part well: her voice proving sufficient, and her action and demeanour graceful, lady-like, and appropriate. Her romance, too, in the third act pleased; but we must hear her again under more auspicious circumstances ere we can record her success to be as decided as we think it should—and hope it will be.

ROYAL ITALIAN OPERA, COVENT GARDEN.—*M. Roger.*—That 'Norma,' 'La Sonnambula,' and 'Lucia' are the operas most in request for *soprano* and *tenore débutants* is "the fault" of their stories rather than of their value as musical compositions. Till a new dispensation shall begin, under a new composer who writes better melodies to better *libretti*, remonstrance and weariness are in vain. The 'Lucia' was this day week given at Covent Garden under circumstances of unusual interest. The 'Lammermoor Shepherdess' was personated by Madame Castellan. She was heard to her best advantage: sang in her best tune, with less strain and exaggeration than last year; and exhibited improved finish in her ornamental passages;—while her acting in the contract scene left little to be desired. The want of verbal articulation, however, which has always impaired our pleasure in this Lady's operatic efforts, has not as yet been supplied. Her brother "cruel and bold" was on this occasion a new importation, Signor Corradi-Setti; a somewhat grim *basso*, with no remarkable distinction of method or certainty of voice. What a sad reproach will it be to "Young Italy" if we are to end in designating its new singers as "all false!" Yet such seems the present rule; and the seat of vocal accomplishment appears to be changed from Milan to Paris:—witness the French lady just parted with, as compared with most recent Italian importations; witness, too, the artist of whom we are now to speak, as having imparted unusual interest to the most threadbare of threadbare operas.

We refer, of course, to M. Roger's first appearance on the stage of serious opera, under the additional disadvantages of a strange language. Tenors of his class are not so plentiful that the coming of a new one can be briefly passed over. We have again and again, from Paris, done honour to the *jeune premier* of the *Opéra Comique* as an excellent singer of sentimental music, and an actor no less excellent for finish and intelligence. So highly indeed have we

always valued him in his own speciality as to regard with hesitation any meditated change of occupation; being unwilling to see what is certain and perfect risked by an artist in the attempt to make his own fresh fields and pastures new.

The event, however, so far as the success of the new *Edgardo* establishes the fact, justifies the determination of the French tenor to be more daring than his "cautioners." Like most educated voices, M. Roger's does not lose penetrating power by being produced in a larger arena than its old home. It has an evenness and a compass (being capable of the upper *fl* flat in chest notes) which render it sufficient for almost any part of the tenor's repertory: add to this, pliancy such as only comes of careful study, and attractiveness of quality when the tone is not forced. A little practice on the Italian stage will convince M. Roger that he can move his audience at will without exaggerating his effects and perilling his organ; since, as 'Lucia' proceeded it became obvious that the singer was becoming more and more at ease, and in proportion singing with his natural force. M. Roger delivered his recitative like a true dramatic artist. He showed, too, a fine discrimination of character meriting recognition. In his version of the part there was as much of passionate, long-warded affection as of hate and rage. The famous 'Malediction' was delivered as from a heart itself breaking under the "mountain of the curse" launched against the false one. More raging *Ravenswoods* there have been by the dozen; but we do not recollect one in whom the passion has been so deep. Altogether, M. Roger's acting was fine after its French manner. This, in sentimental tragedy, is entirely distinct from the Italian proclivity towards outrageous attitude, or from the German codes of laborious telegraphic symbolism, or from our English constancy to conventional tones of voice. When carried to its extreme, as in the case of poor Nourrit, Gallic earnestness approaches to *grimace*. Nor is M. Roger utterly clear of a tendency thitherward; that which excites no remark on his national stage, standing out when contrasted by the different style of his Italian comrades. Thus, while the *large 'Fra poco'* in the last scene was very finely given, the *cabaletta*—during which his death-sighs are breathed—was found less effective.

We must not be thought hypercritical in drawing such a distinction on the occasion of a success like M. Roger's. He is precisely one of the artists who can best bear the most searching criticism. Moreover, while he stands before the public of an Italian opera under peril of comparison, it is fit that this should be made with full and fair knowledge. The play-bills seem to point at his recent engagement having been accelerated by the failure or non-arrival of others of the *corps*. He is about immediately to go back to Paris,—to return here, as originally promised, at the close of the season. On the whole, we recollect no first appearance under similar circumstances with so much to admire and so little to wish altered. The rising generation of singers may believe us, that there is some trifling advantage in preliminary training when an ordeal so severe as the above is in question. Signor Polonini claims a good word, as an improving artist,—most useful as the regular member of a company. A new second tenor, too, was heard this day week, Signor Soldi.—We must speak of the new *divertissement* and the new *danseuses* on some future occasion.

HAYMARKET.—Last week 'The Double Gallant,' by Colley Cibber, was reproduced at this theatre. The author, it will be recollected, records in his autobiography that the comedy was originally brought out at this very theatre in 1707; and that it held possession of the stage for thirty years, being performed every winter. Cibber confesses at the same time that he had "made up" the play from three preceding unsuccessful dramas; and defends himself against what he terms the "twopenny critics" of his day who had accused him, "an eighteen-penny author," of plagiarism. Mrs. Centlivre's 'Love at a Venture' and Mr. Burnaby's 'Lady's Visiting Day' and 'The Reformed Wife' are the English sources to which Cibber himself referred as having furnished the materials of his comedy; and to these may be added a French drama entitled *Le Galant Double*—from which he evidently borrowed his title. All these productions are comparatively worthless; but it was

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quite consistent with the constitution of Cibber's mind, and with the usual huckstering spirit of theatrical managements in that day, to believe in the possibility of making by stage-manipulation the better passages of bad plays available towards the compilation of a new one,—so saving the expense of invention both to the treasury and to the author. From the revivals of this poor comedy at Drury Lane in 1817, at Covent Garden under Madame Vestris's management, and now at the Haymarket under Mr. Webster's, there would seem to be continued managerial sympathy in favour of such vile compounds, rather than due encouragement of the living dramatic talent of the country. The public, however, have not responded. 'The Double Gallant' is a failure, notwithstanding the evidently great expense which has been incurred for costumes and decorations. Mrs. Nisbett as *Lady Sadlife* was gorgeously attired; but what cost of dressing can render such a heroine popular in times like these? Mr. Farren as *Sir Solomon*, the dupe of all parties, made what he could of certain ridiculous situations, and displayed wherever possible the accomplished artist; but never were pains more decidedly thrown away on a thankless subject. Miss Julia Bennett as the *Lady Dainty* had a more grateful character, and performed it well. Mr. Webster as *Atall* (the "Double Gallant")—who, however, as having three lady loves, should rather have been called "the *Treble Gallant*,"—played in his characteristic style, and assumed an air of unparalleled impudence with skill enough to have insured a triumph had the part been but tolerably well written or the situations better contrived. The comedy is, in fact, a conversation piece, not a drama of action; and as such, the dialogue being poorly supplied with wit, it necessarily proves a dull affair. Besides, the manners are both obsolete and immoral. We want no more such revivals. Novelty, at least in comedy, should be the order of the day in these reforming times. The spirit of the age should find itself embodied on the stage;—and thus the talent, form, and social pressure of the present receive the illustration to which they are entitled within the walls of our national theatres.

A translation of the French comic drama, in two acts, entitled, 'Lavater, the Physiognomist; and a Good Judge too,' was produced on Monday.—Mr. Webster appearing in the hero. The plot assumes the truth of physiognomy as a science, and exhibits *Lavater* acquitting the innocent and convicting the guilty by its means. Miss Fortescue as *Agnes*, the daughter of the *Baron Wallenstein* (Mr. Rogers), exhibits two phases of character: first, that of a supposed infanticide, in peasant's garb;—and next that of a high-born wealthy bride, about to become *Marchioness Rivarola*. As the former, she is saved by *Lavater* from the grasp of the law; and as the latter, is rescued from the designs of a drawing-room brigand (Mr. Howe), who in the name of the *Marquis* had imposed himself upon the family. Mr. Webster's embodiment of the character was very broad. *Lavater*, with him, was a man who made good use of his eyes, had all his wits about him, and welcomed every opportunity of being useful. He was an amiable busybody, a shrewd observer, a clever intermeddler in other people's affairs. This little piece is somewhat dull at first; but when the incidents have fairly set in, the dialogue, though nowhere brilliant, is sufficiently neat, and calculated to please an audience that prefers what is elegant to what is exciting. It was moderately successful.

SADLER'S WELLS.—On Monday, the tragedy of 'King Lear' was here revived; the purity and order of the Shakspearian text being preserved. All the scenes with the fool are retained; and the curse, instead of closing the first act, maintains the place in the scene assigned to it by the poet. The stage effect of Lear's returning, after having pronounced it and made his exit, shows how much wiser was the author in his generation than the actor has since been in his. Mr. Phelps's *Lear*, though wanting in regal dignity, interprets naturally the infirmity of the old man and the wrongs of the insulted father. The actor gives none of the stage conventional renderings; but trusts to the distinct and careful reading of the part. The apparent absence of histrionic art is perhaps the greatest merit of his performance; but the pathos, being unmitigated, becomes exceed-

ingly painful. Mr. Marston's mock-mad scenes, as *Edgar*, were a little discordant with the general plan of the whole performance;—but with the rest of the actors the drill system had done its accustomed work. On Thursday, Shiel's tragedy of 'Evadne' was revived;—Miss Addison enacting the heroine.

OLYMPIC.—During the present week, in the absence of Mr. Brooke, and pending arrangements for the improvement of the company, Mrs. Mowatt and Mr. Davenport have appeared at this theatre every evening in 'The Lady of Lyons'—as *Pauline* and *Claude Melnotte*. This lady and gentleman are both from the American stage, and have previously played at the Princess's; where we believe they were kindly received by the public. Mrs. Mowatt has a literary reputation in the United States; being the authoress of more than one acted comedy. Her person is petite; her countenance pleasing, but limited in its range of expression; her action indicates intelligence and spiritual perception, but is monotonous in its general tone and character. That she feels the sentiment and situation designed by the author is clear—and she communicates her feeling to the audience; but we miss both the natural impulse and the artistic finish. For the first, Mrs. Mowatt is too conscious; the critical faculty being ever and anon conspicuous in the choice of the point and the style of its execution; and for the second, she is not yet sufficiently practised in the requisites of the stage. In her *Pauline* there are many beauties:—it is greatly superior to her *Beatrice*, which we saw at the Princess's, but on which criticism would have been superfluous. Mr. Davenport is a young man of some talent and personal qualification; but he takes the matter too easily—and contents himself with merely reading his part. He walks through it with grace and occasional emphasis,—but cannot be said to act it. The performance, accordingly, has the air of an elegant drawing-room entertainment, rather than of a piece of stage histrionism;—and, as the former, it deserved the applause which was bestowed on it.

MUSICAL AND DRAMATIC GOSSIP.—We have too often had to speak disparagingly of the music introduced at our popular institutions not gladly to avail ourselves of an opportunity to commend a better taste in selection when it manifests itself. The Eastern Harmonic Society, Eastern Institution, Commercial Road, deserves credit for essaying the 'Elijah' on Monday last.—Improvement, too, is to be discerned in the programme of Mr. J. L. Hatton's recent lecture at the London Mechanics' Institution, which was devoted to the vocal and instrumental music of S. Bach, Handel, Mozart, Beethoven, Mendelssohn, W. Sterndale Bennett, &c. Though the above, it is clear, can merely indicate a concert of specimens linked together by a few words, it is, nevertheless, an advance upon former entertainments on which it was our duty to comment.—Mr. Lincoln's first lecture at the London Institution—to which he has been appointed as Musical Lecturer in place of Sir H. Bishop—was delivered on Thursday evening; the subject being Gluck as a composer. One more interesting and (our present tendencies considered) more instructive could hardly have been chosen.—Mr. Lumley is announcing a series of historical concerts at Her Majesty's Theatre; so far as we can make out from the advertisement, to be partly under the direction of M. Thalberg. The selection of music for these must be "free" rather than "strict,"—to borrow a phrase from the contrapuntists; since every ancient music will hardly please our opera audience, and can be sung by none of our opera singers, Mdle. Lind and Signor Lablache excepted. This difficulty met and the music carefully prepared, these entertainments might be made pleasing and instructive. At all events, their announcement is one more note in the knell of the old aimless benefit concerts.—We observe that Rossini's 'Stabat' is to be given at Covent Garden on Tuesday, April 18th, with other sacred music.

The *Sacred Harmonic Society* gave Handel's 'Dettingen Te Deum,' and Mendelssohn's 'Lobgesang' on Wednesday evening; and announces that the 'Elijah' will shortly be repeated.—Mr. Surman's new society advertises itself to be practising 'Judas Maccabeus.'—An organ just finished by the Messrs. Walker for Antigua was "opened" by Mr. Adams on Monday.

This hardly comes among the meetings calling for criticism; but that our whole world of organ-stands in need of reform might be inferred from the programme, by which it appears that our show-players was not to perform one single piece written for his instrument (!), but merely arrangements, &c. &c.—The *Sacred Harmonic Society* seems, just now, to want of "a feature"—and all unheard works of Mendelssohn command an audience. Why—seeing that it possesses an organ—should it not do something in aid of an art which runs too much risk of becoming obsolete, and let us on some evening or evenings hear the new *Sonatas* by the deceased master? Then, supposing curiosity on the subject freshened and a player at hand, we might from time to time be treated to the great works of Sebastian Bach, &c. &c. We have offered this suggestion before;—but a want is sometimes only to be supplied by "agitation."

Our contemporaries are unanimous in commending a MS. Symphony by Mr. H. Leslie, produced at a concert of the Amateur Society yesterday week. We recollect other music by this gentleman (in particular the concerted *finale* to an opera) of such merit as to dispose us to put full trust in the praise recorded, and to desire a hearing of the work in question "with our own ears."

The "dark days" for the theatres of Paris have already come; the Provisional Government having declared, in answer to a memorial forwarded within the week by the National Commission of Theatres,—setting forth the universal ruin which menaced them, one and all—that no relief was within its power. On the other hand, it has commanded twelve gratuitous performances to be given at the *Théâtre in the Rue Richelieu*—for the purpose of cultivating and entertaining "the class, &c." which, just now, it seems compelled to propitiate. This really seems like wild laughter in the throat of Death!

but the ways of our neighbours in these matters are not the Englishman's ways. A new national song is 'Le Banquet et la Liberté,' with music by M. Sadet; M. Corradi of Lille has been composing a *Cantata* dedicated to the good people of Paris; and we perceive announced for republication the four dozen national songs by Rouget de Lisle—among which Béranger's most happily-imagined poems were set,—how long since!—Meanwhile, a poor little one-act opera, 'Le Réveur Eveillé,' by M. Leprieux, has ventured forth to brave the storm at the *Opéra Comique*. He must, indeed, be fondly self-adoring, or made desperate by expectation, who could be contented to come to his first hearing at such a time as this.—The 'Lucrèce' of M. Ponsard has been played by Mdle. Rachel; and the speech wherein *Brutus* declares that "it is easier to destroy than to reconstruct" was received with marked approbation, while the *tirades* against profligate Kings, &c., passed by without exciting much sensation.—Some of the musical journals, too, are doing their best to recommend songs of "liberty and order." Yet, the declamation of *La Marseillaise* by the tragic Muse (Rachel), seems now the most attractive item in the theatrical bill of fare,—a demonstration about as inapplicable to the present social crisis as the performance of 'Vive Henri Quatre' or the 'Chanson de Roland' would be—or, as in England would be our reviving the obsolete trash of "defiance to *Bowry*" which used to

bring the playhouse down. The members of the *Orphéon* (an assemblage of singing classes trained on the Wilhem method) have been giving a performance for the benefit of the *blessés*. We are more sorry to hear of the revival of 'Robert Macaire'; since if that redoubtable drama of scoundrelism have any significance, we always understood that it was meant as a satire on a state of past iniquity which the Republican movement was intended to efface. Meanwhile, a new five-act comedy in verse, 'L'Aventurière,' by M. Augier, has been given at the *Théâtre de la République*—a two-act *vaudeville*, 'Royaume Pendaire,' at the *Gymnase*;—and 'Vestris Premier,' a drama of similar length, at the *Théâtre Montansier*.

These revolutionizing times tell with a strange and direct influence on the foreign world of Art,—just there have been discomposures during the fortnight in our 'Montague' and 'Capulet' opera-house having little to do with the flight of kings, the break-

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ing of banks, or the autocracy of the working class. The small amount of wisdom with which their world is governed was painfully illustrated this day week by the failure of a new *prima donna*,—who should never have been tempted to leave her audiences in Italy. But another case has been, in part, before the public; to which, for principle's sake, we must advert. We have already mentioned Signor Paglieri as an artist attired to Mr. Lumley for three years, though not announced in his programme. Great, then, was our amazement on seeing this same tenor promised at Covent Garden for Tuesday week. But his debut in 'Lucia' did not, and it seems could not, take place: since we are assured that the suppression of the Signor's name in the programme of the one theatre and the "serious indisposition" propounded in the bills of the other are referable to one and the same cause. It may be all very well for those in power to "fall back" upon a Signor Cuzzani or a M. Roger, as the case may be; but we cannot conceive how any disappointment at rehearsal warranting such a course could take place were the average preliminary discretion exercised. These "comings to nothing" are at once destructive of confidence on the part of the public and needlessly tantalizing to the Artist. Were the science of contract-making better understood and more rigidly acted upon, they would be less frequent,—to the advantage of every person concerned.

The foreign papers mention a Mdle. Albertini as having successfully appeared at Rome in 'I Masnadieri.' The title of a new opera by Maestro Treves, 'Montezuma,' may be here mentioned. It has been performed at Ferrara, with Mdle. Bockholtz for heroine. We learn from the same source that the success of Miss Catherine Hayes as *prima donna* is on the increase.

We perceive that Mrs. Butler is announcing two dramatic readings for next week; the plays to be 'The Merchant of Venice' and 'Much Ado about Nothing.'

An article extraordinary in the *Times* professes to contain a refutation of the current reports, partly founded on Mr. Macready's own statement, that this eminent tragedian is on the point of shortly quitting the stage,—and, if we understand it, ends by pretty nearly confirming them. The facts, according to the authority quoted, are that Mr. Macready will not leave England until September,—that he will again act in London before he sets sail for the United States,—and that on his return he will, after fulfilling a few provincial engagements, close his professional career by acting a round of characters in the metropolis.

The Italian Operas at New York seem to have come to an untimely end; the management having "suspended" representations when only two-thirds of the subscription nights were over.

MISCELLANEA

March 22.

Much has been said about the little encouragement given to Literature and Science by the Government in this country, but I have not seen any document showing the very inadequate remuneration which those employed by the Government receive compared with the salaries paid to other persons employed by them. I was particularly struck with this fact when looking through the estimates presented to Parliament last year; and I am induced to send you the following extract from the volume. I have underlined, to be printed in italics, the literary or scientific men.—

First Lord of Admiralty	£4,500
Clerk of the House of Commons	3,500
Master-General of Ordnance	3,000
Assistant Clerk, House of Commons	2,500
Senior Secretary of Admiralty	2,000
Principal Clerk, Public Bill Office, H. of Com.	1,500
Serjeant-at-Arms, House of Commons	1,500
Secretary of Board of Ordnance	1,400
Clerk of Ordnance	1,300
Principal Store-keeper, Ordnance	1,200
Principal Clerk, Journal Office, House of Commons	1,100
Junior Lord of Admiralty	1,000 to 1,200
Second Assistant Clerk, House of Commons	1,000
Principal Clerk, Journal Office, House of Commons	1,000
Junior Secretary, Admiralty	1,000
Surveyor of Navy	1,000
Assistant-General of Navy	1,000
Store-keeper-General of Navy	1,000
Comptroller of Victualling of Navy	1,000
Chief Clerk, Admiralty	1,000

Secretary, Master-General of Ordnance	1,000
Principal Clerk of Treasury	800 to 1,000
<i>Librarian, House of Commons</i>	920
Second Clerk, Committee Office, House of Commons	900
Chief Clerk, Ordnance	900
Doorkeeper, House of Commons	874
Clerk of 1st Class, Admiralty and Treasury	500 to 800
<i>Astronomer Royal</i>	800
<i>Principal Librarian, British Museum</i>	800
Deliverer of Votes, House of Commons	800
Deputy Serjeant-at-Arms, House of Commons	800
First Clerk, Private Bill Office, House of Commons	800
First Clerk, Ingrossing Office, House of Commons	800
Third Clerk, Committee Clerk's Office, H. of Com.	800
Comptroller of Steam Navigation	700
Secretary, British Museum	700
Keeper of MSS. and Printed Books, British Museum	680
<i>Professor of Mathematics, Royal Military Academy</i>	650
Second Class Clerks of Admiralty	500 to 650
Chief Clerk, Treasury	600
Senior Clerk of Ordnance Office	450 to 600
Messenger, House of Commons	587
<i>Astronomer Royal, Cape of Good Hope</i>	500
<i>Hydrographer to the Navy</i>	500*
Registrar of Seamen	500
<i>Superintendent of Nautical Almanac</i>	500*
Deputy Housekeeper, House of Commons	500
Private Secretary, First Lord of Admiralty	500
Druggist to the Surgeon, Admiralty	500
<i>Keeper of Zoological Collection, British Museum</i>	450
Assistant Serjeant-at-Arms, House of Commons	450
<i>Mathematical Master, Royal Military Acad.</i>	240 to 430
Second Doorkeeper, House of Commons	400
<i>Assistant Librarian, House of Commons</i>	400
Chaplain to Speaker, House of Commons	400
<i>Assistant Keeper of Printed Books, British Museum</i>	400
<i>Assistant Librarian, House of Commons</i>	400
<i>Keeper of the Prints, British Museum</i>	350
Assistant Registrar of Seamen	350
Inspector, Royal Military Academy, Woolwich	350
2nd Class Clerk, Ordnance	150 to 350
2nd, 3rd and 4th Messengers, House of Commons	300
Assistant Deliverer of Votes, House of Commons	300
First Assistant Astronomer Royal	300
First Draughtsman, Admiralty	300
<i>Professor of Fortifications, Royal Military Academy</i>	250
<i>1st and 2nd Assist. Astronomers, Cape of Good Hope</i>	250
Messenger, Admiralty, Whitehall	250
Modeller Surveyor of Navy	250
Senior Assistant, Zoological Department, Brit. Mus.	240
Senior Assistant, MS. Department, British Museum	240
Junior Assistant, British Museum	215
Second Assistant Astronomer Royal	210
Clerk to Secretary, British Museum	210
First Assistant to Hydrographer of Navy	208
Lower Doorkeeper, House of Commons	200
Messenger, Somerset House	200
Superintendent of Reading Room, British Museum	200
Junior Clerks, Ordnance	100 to 200
2nd Superintendent of Reading Room, Brit. Mus.	160
Hall Porter, Admiralty	160
Board Room Porter, Admiralty	150
Third Assistant Astronomer Royal	150
Attendants, British Museum	50 to 105
4th, 5th and 6th Assistant Astronomers Royal	100
Head Messenger, British Museum	100
Porter, British Museum	80

* Perhaps these two receive their pay as officers in the Navy also.

Messengers, housekeepers and porters, especially of the House of Commons, range higher than scientific appointments.

G. Trade vs. Terrorism.—A tradesman at Toulouse, accused of democracy in a very savage form, has replied by the following convincing logic, addressed to the *Emancipation* of that town:—"Citizen Editor,—Malevolence has attributed to me language which I have not used. It is false that I have demanded 800 heads. There exists no branch of trade or manufactures which has more need of heads than mine."

Jardin d'Hiver in Scotland.—The Caledonian Horticultural Society propose to construct a winter garden at Inverleith, somewhat on the plan of that in Paris (?). A plan, designed by the superintendents, has been approved of generally by the garden committee. It forms a quadrangular structure; and is so contrived that one side only of the quadrangle may be erected at first, 140 feet in length by 35 in breadth. The heating is to be accomplished by means of hot water.—*Builder*.

TO CORRESPONDENTS.—A Subscriber—P.—A Candid Seeker after "that which is"—H. E. G.—F. B.—received.

H. W.—We cannot give publicity to a statement like our correspondent's, without knowing the writer, or ourselves seeing the book.

A SCRIBER.—The paper on 'Old China' will be found in *Elin's Essays*.

A. S.—All persons ordinarily well read in the lives of the British Poets are well aware that Congreve, the dramatist, was baptised at Burdsey Grange, in Yorkshire;—and that the date on his monument in Westminster Abbey does not agree with the entry in the register. The entry enclosed by our correspondent was printed by Malone in his 'Life of Dryden' forty-eight years ago.

WORKS,

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